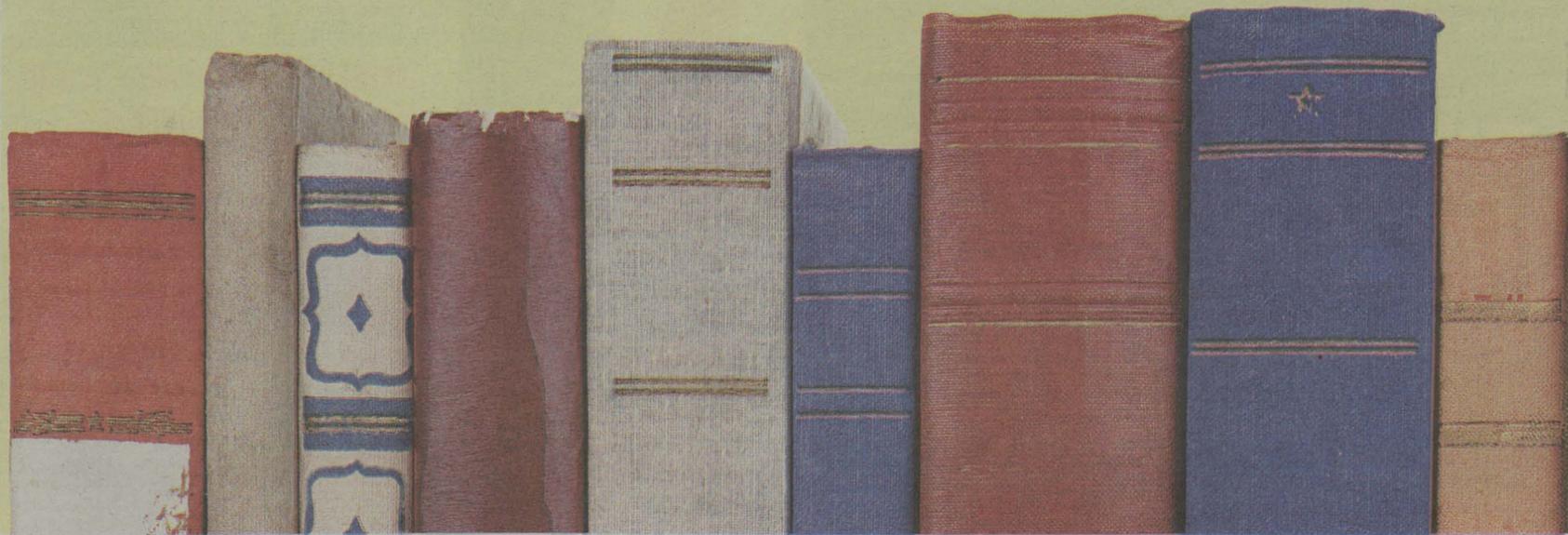


Honolulu
Weekly



**WINTER
BOOKS**



got malasadas?
Leonard's of course!

Celebrating **60** Years

Leonard'sTM
BAKERY[®]

SINCE 1952

Stressing Quality, Cleanliness & Service
HOME OF MALASADAS AND PÃO DOCE[®]
HONOLULU, HAWAII

933 Kapahulu Avenue T: 808-737-5591
www.leonardshawaii.com

THANKSGIVING SPECIAL
10% discount!

Pre-order your Thanksgiving Desserts (pies, rolls, cakes, etc) & receive 10% off your total order with coupon and payment by Nov. 20.
One per customer per visit. Expires 11/20/12

SoulTrex[®]
Hawaii's Outdoor Adventure Store!

GIVE ALOHA

B.E.A.C.H.
Beach Environmental Awareness Campaign
HAWAII

DONATE \$10 TO
B.E.A.C.H. FOR
YOUR TICKET TO
WINDWARD
MALL'S FESTIVAL
OF GIVING

FRIDAY NOVEMBER 9TH THROUGH
SUNDAY NOVEMBER 11TH
SEE STORE FOR DETAILS

20% off ALL SoulTrex Apparel

And Drawing for New Balance
Minimus Shoes

Veteran's Day Monday November 12th
DOUBLE-DOWN Military Discount for 30% OFF

Windward Mall, Kaneohe, UPSTAIRS, Theater Wing, (808) 247-TREK www.soultrexinc.com

\$0
Enrollment
Only \$25 Per Month

* No Contracts Required

NEW LOCATIONS!
Honolulu - 1050 Queen St.
East Oahu - Aina Haina Shopping Center

Vacations Hawaii
All members qualify to WIN round trip tickets for 2 to Vegas

WORLD GYMTM

Call Today (808) 532-8000
worldgym.com/honolulu
facebook.com/worldgymhonolulu

BISHOP MUSEUM
invites you to don your vintage fashions and come out for cocktails, cuisine, and couture at...

An Evening of
HIFASHION

Saturday November 17, 2012
6:00 - 9:00 p.m.

Tickets: \$75 general
\$55 members

A FASHION SHOW featuring designs by:
**ALFRED SHAHEEN • ANDY SOUTH
REYN SPOONER**

Culinary creations from Hale 'Aina and Café Pūlama

For more information visit
www.bishopmuseum.org/hifashion

With generous support from: Star Advertiser
The Hiroaki, Elaine & Lawrence Kono Foundation
HAWAII COUNCIL FOR THE HUMANITIES

Scan here for more info

Bike along

I wonder what the folks at Eki Cyclery ["Defend Dillingham," Oct. 31] think about Caldwell's plan to link bike paths to the rail stations along the 20 mile route. Surely this will be great for their business, right?

Scott
via HonoluluWeekly.com

Stop lying!

Newspapers should improve the quality of life by providing accurate information, without bias. It upsets me to see how the *Star-Advertiser*

publishes lies about Cayetano, recommends who to vote for, and sometimes shows the bias of the good old boy system (Dan Inouye's). Wonder if \$\$\$\$ is the driving force, even though I do realize that a newspaper is a business.

For the sake of the almighty dollar, and perhaps power, [Hawaii's] only large newspaper has knowingly advertised lies and half truths. Will they now claim freedom of speech, while counting their loot, or be truthful and refuse to print lies, [or will they] print and cash-in with a noted statement of facts to at least inform readers—or just continue [business as usual] and ignore this concern?

Renee Coester
Pearl City, HI

They accused Ben Cayetano of being Republican ["Co-opting Country," Oct. 31]. Kirk Caldwell is the real Republican. He supports Mufi Hannemann's Envision Lā'ie City in Malaekahana. Everybody knows Lā'ie is Mitt Romney Country.

"I am not a PRP stooge"
via HonoluluWeekly.com

PRP Partnerships

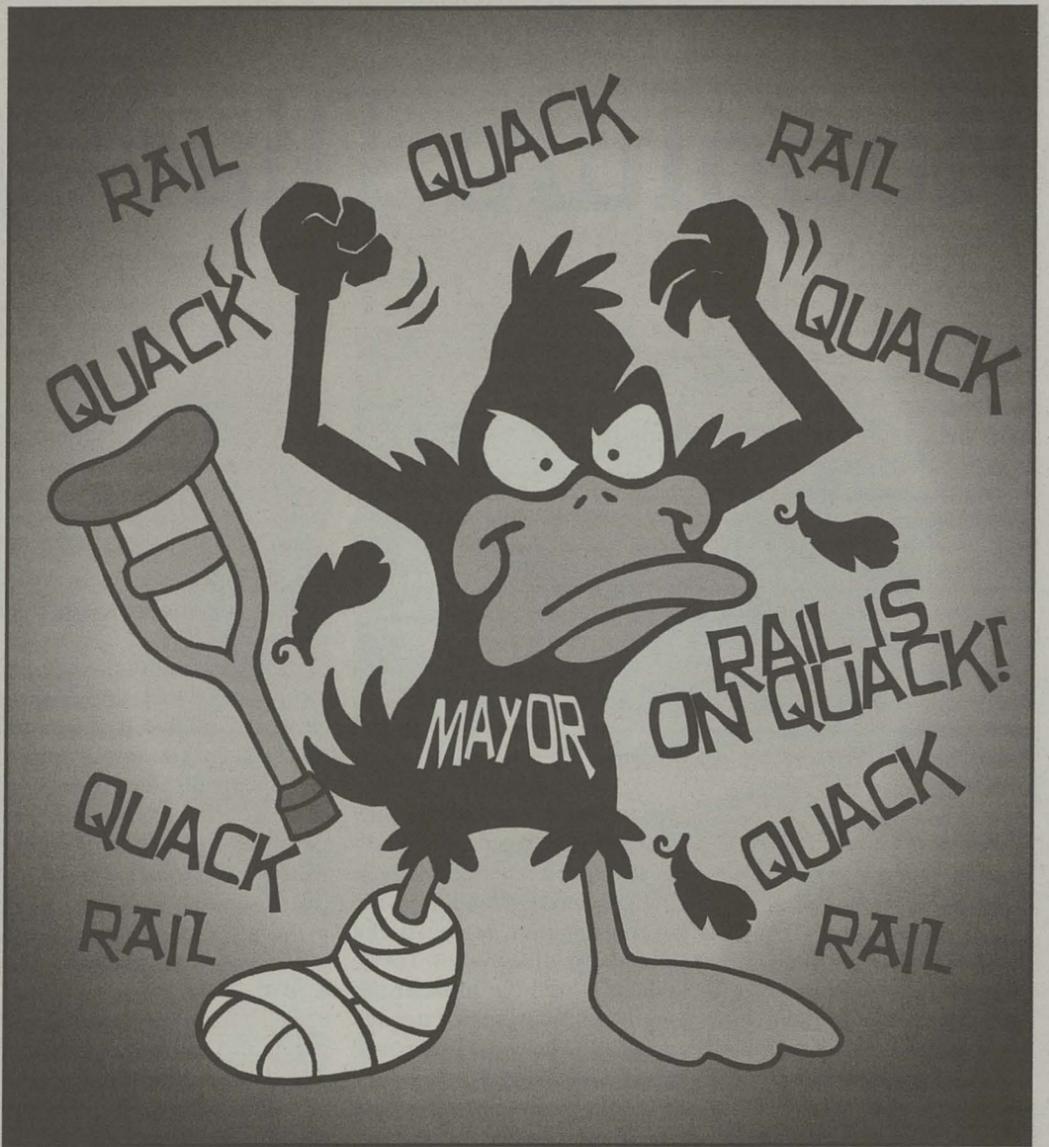
I asked Mayor Peter Carlisle and former Acting Mayor Kirk Caldwell to disavow and repudiate the PRP TV ads during the Primary Election. Neither did. If Mayor Peter Carlisle was good enough for PRP because he supported the Fixed Rail project & HART, it [was] disingenuous to [then] say Ben Cayetano's non-partisan race for a non-partisan office [was] somehow going to boost Gov. Linda Lingle and Gov. Mitt Romney's chances in Hawai'i.

[Did] Kirk Caldwell, Colleen Hanabusa and Mazie Hirono want to win so badly that they [were] satisfied to remain silent on the sidewalk while PRP wasted another half a million dollars of their stakeholders' hard earned dues? The late Walter Kupau of the Carpenters' Union, Loyal Garner who sang at his memorial service, and Bruce Koppa, former chief of PRP must [have been] in disbelief, both from beyond and in the here and the now.

Arvid Tadao Youngquist
Honolulu, HI

More than Rail

To characterize Ben Cayetano as a one-issue (rail) candidate [was] both inaccurate and shortsighted. Cayetano [was] running for mayor because he is concerned about the impact not only on public transportation but also on other vital city services and the environment. Studies have shown that rail would put a enormous dent in the city's budget now and into the future, requiring substantial cuts in other city services or increases in property taxes and user fees, and this without any significant reduction in traffic congestion. The impact on the visual environment, so important to our tourism industry, would also be very negative, especially along the waterfront.



COPYRIGHT JOHN S. PRITCHETT

In his campaign, Kirk Caldwell prefer[red] to deny or ignore these negative impacts.

Cayetano's issue [was] not rail per se, it [was] what the proposed rail would do to the economic and social future of this island. It is he, not Caldwell, who has the broader view.

Ursula Retherford
Kailua, HI

In the meantime

With all the arguments about rail versus rapid transit buses, I have not seen any mention of what commuters are expected to do while the public transportation system is being constructed. It is estimated that the rail project will take at least nine years. In that span of time the volume of commuter traffic is expected to increase, resulting in more congestion.

On another note, I am wondering how much the city would have saved had it not rushed to issue contracts to begin construction. Now that the project has stalled because of the court's decision that all archeology reviews [must] be completed before construction can proceed, the costs are mounting for change orders and delays. Yet HART is stating that it believes the project will still be within the budgeted amounts in spite of the delays.

Melvyn Masuda
Honolulu, HI

An outsider's view

I have been to Honolulu twice. It is an awesome place but the traffic is horrible. It will be a great thing if the rail project is completed. Not only will it be very beneficial for the locals, but especially for the tourists who want to visit all the amazing places in O'ahu.

Evangelin Paulson
Keizer, OR

Monsanto funds

On Nov. 14 there may be another GMO labeling hearing by the City Council. A recent report indicated that Ernie Martin, Ikaika Anderson, Romy Cachola and Stanley Chang all received funds from Monsanto or their lobbyists. Add to that, Nestor Garcia working for the Kapolei Chamber of Commerce, which is largely funded by Monsanto, and you wonder if any of them will readily bite the hand that feeds them and vote in favor of GMO labeling.

Hesh Goldstein
"Health Talk," K-108 Radio
Honolulu, HI

Do the panic

The tsunami evacuation on Saturday was farcical, uncalled for ... and created chaos and inconvenience.

[W]e have a history of this cry wolf scenario and the facts, again, didn't support all this dire need to evacuate.

And yet, these shameless newscasters, spurred on by erroneous Civil Defense data, go to the airwaves for a prolonged rant and [give] people *War of the Worlds* kind of scare tactics. Remember, the first alert of a tsunami came about 8pm or so. The initial earthquake was at 5pm or so. Why just two hours' warning? Because, the initial report said no tsunami of significance was generated.

Then they figure, because some underwater wave action was detected, that they should all go to their newsrooms to create traffic jams, panic, needless stockpiling of goods (you wonder if their advertisers called them to tell them

they could use more sales that night). I doubt that any area like Waikiki would see any wave height increase due to the lengthy coral reefs that make these beaches so calm, and the waves were mainly directed [towards] areas facing [north], mainly Hilo and Kahului.

There needs to be a better way. And now there's blood on your hands as a man was killed [a driver waiting for a road to open in Hale'iwa], simply following your hurried advice.

Jason Ono
Honolulu, HI

Hawai'i is for tourists

I wish to express my disappointment with whoever is responsible for putting windmill generators along the ridge of Waimea Canyon and my astonishment with the Hale'iwa community for approving this.

We rent a beach house every October in Hale'iwa. What a shock it was to walk the Waimea Canyon this week.

Gone is the peaceful quiet, and the sound of the birds is drowned out by the loud whoop, whoop of the fans; it's like taking a walk at the airport.

Hawai'i is attractive to tourism because of its extraordinary and unique beauty. Would it be wise to put windmills at Diamond Head? Is Waimea Canyon less precious? Regardless of the economic benefit, no

WRITE TO:

Letters to the Editor,
Honolulu Weekly, 1111
Fort Street Mall, Honolulu,
HI, 96813. Fax to 528-
3144 or e-mail to editor@
honoluluweekly.com.
Letter writers must print
and sign their name, and
include a phone contact.

Honolulu
Weekly

Vol. 22, No. 45
November 7-13, 2012

Our Mission:

To create a high-quality, profitable weekly O'ahu newspaper that provides its readers with independent, entertaining, provocative coverage examining local issues, arts and events in a visually striking format.

- Publisher** Laurie V. Carlson
- Editor** Mindy Pennybacker
- Arts & Culture Editor** James Cave
- Calendar Editor** Katrina Valcourt
- Film Editor** Don Wallace
- Contributing Editor** Wanda A. Adams
- Film Critic** Bob Green
- Features Writers** Maria Kanai, Jamie Noguchi
- Contributing Writers** Nina Buck, Donovan Colleps, Joan Conrow, Stephen Fox, Tiffany Hervey, Hu Hsih, Kalani Wilhelm, Christa Wittmier
- Editorial Interns** Jeremy Banta, Jennifer Song
- Director of New Media & Production** Joe Edmon
- Production Assistant** Mary Pigao
- Contributing Photographer** Joana Gonzalez
- Cartoonists & Illustrators** John Pritchett, Slug Signorino

Cover design by Gitte du Plessis and Joe Edmon

- Sales & Marketing Manager** Laurie V. Carlson
- Senior Account Executive** Colleen Knudsen
- Distribution Manager** Kate Paine
- Bookkeepers** Pamela Farris, Bob Brooks

ISSN #1057-414X

Entire contents © 2012 by Honolulu Weekly Inc. All rights reserved.

Manuscripts should be accompanied by a self-addressed stamped envelope: Honolulu Weekly assumes no responsibility for unsolicited material. First copy of Honolulu Weekly is free at the newsstand, limited to one copy per reader. Subsequent copies are \$1 each and may be purchased at our office. No person may, without permission of Honolulu Weekly, take more than one copy of each Honolulu Weekly issue. It is unlawful to remove copies in bulk; violators will be prosecuted to the full extent of the law.



www.honoluluweekly.com

Phone: (808) 528-1475
Fax: (808) 528-3144

BackPage Ads: (808) 528-1475 x 15
1111 Fort St. Mall, Honolulu, HI 96813
editorial@honoluluweekly.com
sales@honoluluweekly.com
classifieds@honoluluweekly.com

Printed on recycled newsprint with soy-based inks

INDEPENDENT, LOCALLY OWNED

Honolulu Diary



Pseudorca crassidens

REAL HELP FOR "FALSE" WHALES

Finally, following the filing of a lawsuit in June by Earthjustice on behalf of the Center for Biological Diversity and Turtle Island Restoration Network, the National Marine Fisheries Service (NMFS) has been prodded into taking action to protect false killer whales in Hawaiian waters. The agency has agreed to implement protective standards by Nov. 30 of this year.

The delay has been a costly one for the false killer whales, which are actually a species of large porpoise. For more than 10 years, NMFS has tracked the killing of these marine mammals—the latest data, released in August, shows an average of more than 13 deaths a year—by the Hawai'i based longline fishery. This depletion rate is nearly 50 percent higher than the population's ability to reproduce and sustain its numbers. The population has been declining by nine percent every year since 1989.

"This case vividly illustrates why it is vital for citizens to be able to access the courts to hold government agencies accountable," said Earthjustice attorney David Henkin. "Without

citizen suits, the agency may well have dragged its feet until it was too late to save these unique marine mammals."

Todd Steiner, biologist and executive director of Turtle Island, noted the broader pe-lagic implications of agency delay. "In Hawaiian waters and around the world, longline fisheries are indiscriminately killing untold numbers of marine mammals, sea turtles, sharks and other sensitive species," Steiner said, adding that, "The Fisheries Service needs to issue rules that prioritize species protection over commercial exploitation."

—Mindy Pennybacker

RAILSPIN

In a ruling that, at the very least, guarantees another costly delay for the city's rail project—and might bring it to an end—the Federal Judge A. Wallace Tashima last Thursday declared that key environmental and cultural reviews were inadequate and had to be redone. Tashima, a 9th Circuit Court of Appeals judge from California who is presiding over the case in district court because all Honolulu federal judges recused themselves (the elevated train would run past their chambers), directed the city to produce a new supple-

ment to the federal environmental impact statement (EIS).

The judge mandated that the city must:

- *Identify traditional cultural properties along the 20-mile proposed rail line, having failed to adequately do so

- *reconsider the impact the rail would have on Mother Waldron Park, which is on the National Register of Historic Places, in Kaka'ako

- *consider a tunnel beneath Beretania Street as an alternative route.

As it happens, in our cover story of December 21, 2011, "Underground Railroad," Kevin O'Leary wrote, "But there is one alternative that virtually no one on either side of the debate is currently talking about, and that is the possibility of putting the section of the line running through downtown and the capitol district underground." O'Leary proceeded to describe how this could be done.

Judge Tashima said that a tunnel might spare cultural landmarks such as Chinatown and the Dillingham Transportation Building from negative impacts of the elevated rail.

In a Friday press conference, Gov. Cayetano, one of the plaintiffs in the federal lawsuit against the City, said, "The delays caused by the City's incompetence in running this project are already costing millions and the judge's decision only multiplies the damage that rail has already inflicted on taxpayers." A subway, he pointed out, would add at least another four years' delay and multiple millions.

The city claimed victory because the Judge dismissed 20

of the plaintiffs' 23 claims. But the claims that stayed alive go to the heart of the embattled project that would pierce the heart of the city.

Next up: Judge Tashima has scheduled a hearing of the plaintiffs' motion to dismiss on Dec. 12.

—Mindy Pennybacker

BIOTECH BID

In a bid to build support for the Islands' biotech industry, the Hawaii Crop Improvement Assn. is soliciting testimonials from American farmers who have benefitted from genetically engineered crops.

"[T]he greatest risk to the viability of seed operations in Hawai'i is an anti-GMO climate of extremism by activists who have a philosophical and religious opposition to the science," states the HCIA website in urging farmers to submit their essays by Nov. 30.

The activism is endangering "some of the world's most important research in agricultural biotechnology ... to address some of the greatest challenges being faced by farmers including drought tolerance, poor soil conditions, and disease," according to the site.

Authors of the five most compelling stories will win free trips for two to Hawaii. However, they will be expected to speak personally with business leaders, lawmakers and the media during their one-week visits in late-February, according to the HCIA website. The trips are valued at \$5,000 each.

The essays will be judged on how well they address such

QUOTE

"...the earthquake was closer to Hawaii than the recent Japan or the Chile events, so the decision had to be made quickly to give people time to evacuate, if necessary. We are lucky in this case that a worse outcome did not materialize."

—Clint Conrad, Associate Professor, Dept. of Geology and Geophysics, UH Manoa. On last Saturday's tsunami warning. Via email 11/02/12.

FACTOID

7.7

magnitude earthquake from Canada and no reported damage in Hawaii, Oct. 27, 2012

8.6

magnitude earthquake from Aleutian Islands, Alaska and \$25 million in damage in Hilo, 1946

—US Geological Survey (usgs.gov)

talking points as "reduced pesticide use, increased yield, enhanced environmental stewardship (land, energy, water), and improved economic sustainability (lower production costs)," the website states. Points also will be given for unique stories, and their ability to reach non-farmers.

All the essays will be compiled into a booklet, "Views from the Farm," that HCIA will use in its outreach efforts.

—Joan Conrow

REMINGTON COLLEGE

HONOLULU CAMPUS

We are one ohana.

Call 772-5974!

Visit RemingtonOhana.com

1111 Bishop Street, Suite 400
Honolulu, HI 96813

ACCREDITED MEMBER
ACCSC

Bachelor of Science Degrees:

- Criminal Justice
- Organizational Management

Associate of Applied Science Degrees:

- Clinical Medical Assisting
- Criminal Justice
- International Business

Diplomas:

- Cosmetology
- Massage Therapy



For disclosures of tuition costs, on time graduation rates, median loan debt, placement rates and occupational information go to www.remingtoncollege.edu/ge-disclosures. Remington College is a Non-Profit College and admits students of any race, color and national or ethnic origin.

JAMES CAVE

Life lessons with Josh86 & Serena

That's Downbeat, not Beat-down

JAMES CAVE

Chinatown recently made headlines again about street crime. On Monday, Oct. 22, someone broke in through Downbeat Diner & Lounge's roof, shimmied down the chimney, climbed through the grill's exhaust vent and proceeded to tear out the security cameras and steal the safe, a hand truck (presumably for the safe) and some liquor. Sure, it's a \$20,000 bummer, but Downbeat owners Josh86 and Serena Hashimoto have a surprising takeaway. Diverging from those sounding the trumpet for making Chinatown a better place, theirs is a viewpoint that aims to accept Chinatown—warts and all.

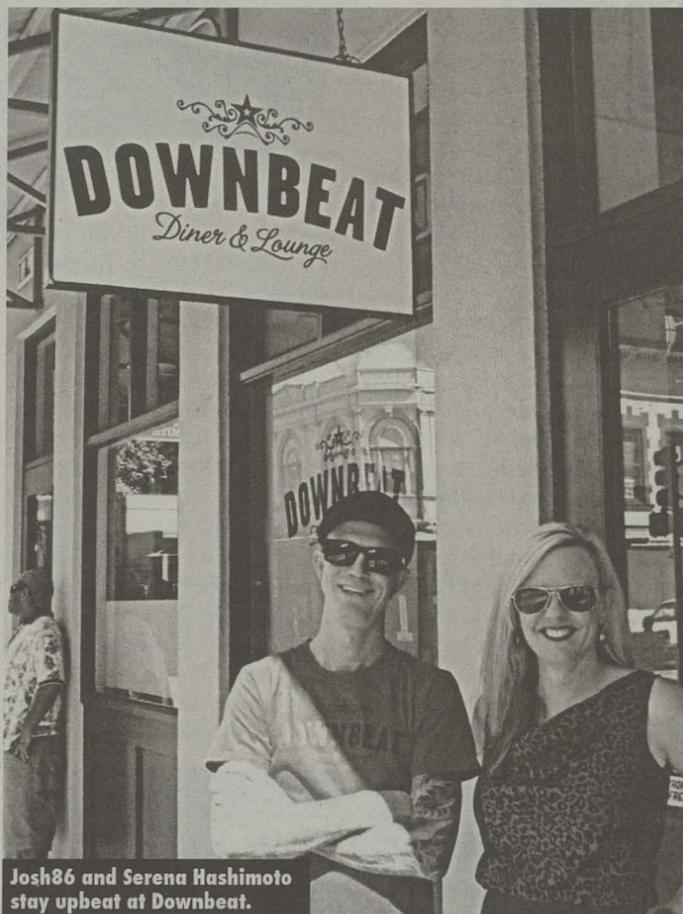
Hashimoto says that she focuses on embracing Chinatown as is. "I love my life, I love my business. I love teaching [at Hawai'i Pacific University] downtown; I live downtown. My teenage daughter works at Downbeat with me and I'm totally fine with that. How much do I really want to change [Chinatown], when it's something that I love?"

Not that getting robbed is something that she particularly loves. Neither is the police presence—something Josh86 agrees is a frustrating factor of running a business in Chinatown. The owners' gripe is that, despite the blatant and sometimes obvious daylight, non-violent crime (drug deals and petty thefts) that takes place around Downbeat and other Chinatown businesses, there is a minimum police presence.

"I've accepted [instances like this] as another part of doing business in Chinatown," says Josh86. "I think you can't have one and not the other ... But it's like HPD's job is to come out here, make a report, document, repeat. It's just archiving."

Regarding the Honolulu Police Department's (HPD) response to the Downbeat burglary, Hashimoto says, "I almost feel like the part that bothered me the most out of it is the lack of honesty. At least tell me that you've decided, as a group [of cops], that that's your stance. Not this sort of half-step lie [that you care]. If there's a mandate for the cops in Chinatown, I honestly believe it's to do as little as possible."

Josh86 wonders why this scene is less-policed than, say, more touristy areas. "I would like to see an area where there's local art, local music, a local scene thriving, and see that area better policed. You know, a cop walking a beat. That



Josh86 and Serena Hashimoto stay upbeat at Downbeat.

would be great to see," says Josh86. "In Waikiki, you can't throw a stone without hitting a cop car." It begs the question: Are local patrons and small businesses less valuable, less worthy of protection?

Asked for comment, Michelle Yu, spokesperson for the City and County of Honolulu Police Department, didn't acknowledge a problem. Police apathy is "not the case ... They have assigned uniformed and plainclothes officers ... They're very aware of the problems," Yu said. She added that it's hard to balance the needs of the different areas. "This district also includes downtown [Honolulu], not just Chinatown," Yu pointed out. "It is a challenge, and [HPD is] always looking at assessing the needs of neighborhoods and communities."

It seems that Josh86 isn't worried as much about the investigation or the broken roof as he is about the bigger reputation of Chinatown, a district that just can't seem to catch a break. He points out that while Chinatown is regularly on the receiving end of bad press, it is still ultimately a safe choice to visit. "Whether you want to come out for a drink, see some art, buy a one-of-a-kind, locally designed organic shirt or get some homemade cheesecake, Chinatown is perfectly safe for all of those things ... I think it's an awesomely safe place for a pedestrian."

As a result of the break-in at Downbeat, the community has rallied together to support the bar. Hanks Cafe and SoHo Mixed Media Bar have offered

to help on Downbeat's reconstruction, and Hallowbaloo offered Downbeat a free booth to serve food at the Hallowbaloo festival, before the snooze-nami didn't hit. "The community is tight and solid; no matter whatever infighting happens sometimes, when something like this happens, everyone's down to help," Josh86 says. "I don't like crime to be the focus of what Chinatown is."

He appears to take the robbery in stride, with a sort of bitter acceptance. "I think there's an underbelly [of crime], for sure," he says. "After ten years of walking around, you see it. But it's a part of the city, I guess. It's a fact of working in the city. But I don't have the energy to try and fight it. That's not my job."

Crime fits a stereotype for Chinatown, and is unfortunately a magnet for the continued type of coverage that's easy to report. Another crime in Chinatown? Is that even news? Josh says it's no different elsewhere. "It seems like anytime I go into Waikiki, I see somebody getting into a fight, but 10,000 people come down here on First Fridays and I've never seen one fight."

In a time when you can get stabbed at Ala Moana mall or groped pretty much anywhere on campus at UH Mānoa, is Chinatown really any worse than the rest of the island? Hashimoto looks at it this way: "From acceptance, all sorts of amazing things can flow." After all, isn't acceptance the final stage of grief? ■

Eating Problems?

Starving, eating out of control, binging & purging?

You're not alone ... We can help.



'AI PONO
540-1001

1188 Bishop St. Honolulu, HI

www.aipono.com

HMSA & other insurance accepted

Professional Display Graphics

Full Color Outdoor Grade
BANNER \$24
2' x 4'

Print Ready File, Add \$2 per Grommet, Restrictions Apply
Prices subject to change without prior notice

Full Color 18" x 24"
POSTER \$5
24" x 36" \$9

One Color Wave Printer on 24# Paper
Minimum 10 posters, limited time offer

Wholesale Pricing
LAMINATION

We'll beat or match any local competitor's price

HON graphics

www.hongraphics.com

ph: 596-2679 info@hongraphics.com
417 Cooke St. Across from Fisher Hawaii

SHIP TO HAWAI'I

That's what we do



Plan now for your holiday shipping needs...

- Ship by air or ocean.
- Large, bulky items no problem.

WWW.SHIPTOHAWAII.COM • 866-226-6454

OPENING NOVEMBER 8, 2012

FISHING FOR WIVES

A WORLD PREMIERE BY ED SAKAMOTO



2 BEST FRIENDS, 4 WOMEN - WHAT COULD GO WRONG?

KUMU KAHUA
THEATRE

KUMU KAHUA THEATRE
46 Merchant Street
kumukahua.org
Box Office 536.4441

Kumu Kahua productions are supported in part by the State Foundation on Culture and Arts through appropriations from the Legislature of the State of Hawaii and by the National Endowment for the Arts. Also paid for in part by the taxpayers of the City & County of Honolulu; the Mayor's Office of Culture and the Arts; The Annenberg Foundation; McInerney Foundation (Bank of Hawaii, Trustee); HEI Charitable Foundation; and other Foundations, Businesses and Patrons.

hot picks

Food & Drink



DEBRA HARTLEY

Chef Ed Kenney and local ceramist Daven Hee, with a pig in clay

Food, the Sequel

We get so passionate about local food. Just see our whole issue on the subject ["Local Farms, Local Food," Oct. 17]. But why can't the dishes in which it's served be local, too? That was the synopsis of part one of the Fall in to Food series, which bring together art, food and tradition at three different events.

Co-hosted by Fishcake and Melanie Kosaka of shareyourtable.com—a culinary website run by local food enthusiasts—the first event started out strong. Chefs, farmers and ceramists showed up, providing dishes designed specifically for each chef's restaurant. The highlight? Tastings of Town executive chef Ed Kenney's tender pork encased in clay and fired in ceramist Daven Hee's kiln. Delicious!

Sequel: **Street + Spicy.** Kosaka's brother Chef Lance of Café Julia will teach you how to jazz up Vietnamese pork lettuce wraps and make easy marinades and salad dressings. Kosaka hopes the food will give you the chance to "serve something new for the holidays." After a family-style lunch, enjoy tea and tistane tastings by Pacific Place



Hey, buddy. My eyes are up here.

Tea Garden. There will also be a special guest appearance by Susan Feniger, creator of "Street by Susan Feniger," via Skype. Extra goodies: a free mini herb pot from Hee and exclusive on-sale tabletop items. Stay tuned for part three, which will feature traditional Japanese New Year recipes.

—Maria Kanai

Fishcake, 307 Kamani St., Sat., 11/10, 11AM-1PM, \$65, streetandspicy.eventbrite.com, shareyourtable.com, 593-1231

Stage

That's Showbiz, Kid

Speed the Plow, by Pulitzer Prize-winning playwright David Mamet, takes its title from a 15th century work song called "God Speed the Plow," a prayer for fertile soils and prosperity. The play is a piercingly funny satire of the American movie industry and all things showbiz. Speed the Plow reveals a scuzzy side of glamorous, sun-soaked Hollywood: Bobby Gould and Charlie Fox have a movie script they think is gonna make them Hollywood golden boys, and they also have a side bet on whether Bobby can get Karen, the secretary, to hop in bed with him. It's a show about moral decline, "handshakes and backstabs," and isn't recommended for kids under 11.

Speed the Plow, which premiered on Broadway in 1988 and starred Madonna as Karen, opens here, with Julia Levanne in that role, at Manoa Valley Theatre. Guest Director Scott Rogers leads a quaint, talented cast in Mamet's swift little zinger. Mamet is known for sparse dialogue, limited stage directions and a penchant for minimalism, and MVT is known for fine, sharp performances. God speed the—well, you know.

—Nina Buck

Manoa Valley Theatre, 2833 East Manoa Rd., Runs 11/8–11/25, Wed.–Thu., 7:30PM, Fri.–Sat, 8PM, Sun.,

4PM, \$15–\$30, 988-6131, manoa-valley-theatre.com

Do You Play Croquet?

Alice in Wonderland hits the stage at Leeward Community College Theatre in a big way, with a surprising approach to Lewis Carroll's classical, fantastical tale. Director Betty Burdick's unique retelling applies the psychology of Carl Jung to Alice's escapades in dreamland. She explains that, in a Jungian interpretation of dreams (remember, Alice fell asleep beside the riverbank just before that dapper white rabbit sped by), everyone you meet is a part of you. There's room for genuine reflection along with the nonsense and silliness; you may even learn about yourself in the process.

The play also features another in a long list of brilliant LCC



Gracefully cracking nuts for at least 30 years

theater-and-music department collaborations with John Signor, a music ensemble professor at the college. Ten diverse musicians from the ensemble (made up of current and former students) have come together with Signor to create original songs for the production. The actors all sing and several band members go back and forth from pit to stage. "It should be a fun time," Burdick says of the 90-minute "mushing together" of Alice and Jung... I hope people enjoy it." With Signor, Jung, Burdick, Carroll and choreography by Coco Chandelier, odds are Burdick has nothing to worry about.

—Nina Buck

Leeward Community College Theatre, 96-045 Ala 'Ike St., 11/9–11/10, 11/15–11/17, 8PM, and 11/11, 4PM, \$10–\$23, 455-0385, lcc-theatre.hawaii.edu

Crack-a-lackin'

I know, I know—we write about this every year. But it's tradition for more than 200 dancers to gather onstage during the holiday season (which, apparently begins when



Alice in ... Jungerland?

ballet-hawaii.org, ticketmaster.com, (800) 745-3000

'Ohana

Kaka'ako, re-Warded

Kaka'ako, that 600-acre chunk of beachfront property between Punchbowl and Pi'ikoi Streets, wants you to "discover it" again, this time with the help of Ward Centers. Katie Ka'anapu, senior marketing manager for Ward Centers, says they "want to really highlight the various things that Ward Centers has to offer," which is a lot, considering that Ward is made up of five different shopping neighborhoods, including Ward Warehouse, the Village Shops, Ward Gateway (where Ross is), the theater and entertainment center and the Marukai Market. The Realm of Ward also crosses the Avenue into BJ Penn Gym territory, with shops like Fishcake and Box Jelly.

Discover Kaka'ako will be a monthly event, occurring at Ward Centers on the second Saturday of each month, featuring the best the complex has to offer. Saturday's kick-off will showcase models wearing clothes from boutiques such as Cottage by the Sea and Basique Threads, as well as a fashion show held in conjunction with the upcoming Alfred Shaheen vintage aloha wear exhibit (soon to open at the Bishop Museum), food trucks—nearly as synonymous to Kaka'ako these days as warehouses and "rejuvenation"—and several art displays, including a nice collaboration between the Hawaii Fashion Incubator and The Fine Arts Associates called "Off The Cuff."

Part of a larger "Discover the



Nesian NINE, performers at Discover Kaka'ako



Islands" movement that wants to recognize the unique features of area neighborhoods, Ka'anapu says the Kaka'ako event "is a good fit for us [because] we have a lot of variety to offer, every single month." When you factor in Ward's fashion, music and food trucks with food samplings from Z Pizza, Island Olive Oil and Rainbowtique, Ka'anapu isn't kidding when she says Discover Kaka'ako is already "turning into a pretty big thing."

—James Cave

Ward Centers, 1050 Ala Moana Blvd., Sat., 11/10, 3-7PM, wardcenters.com, discoverkakaako.com

Aim High

I've always thought that students get the best deals on everything. (Maybe it's to compensate for being in the middle of the WORST TIME OF THEIR LIVES. I'm not jealous.) Add to the list of awesome opportunities Alaska Airlines' **Paint the Plane Contest**, which focuses on the theme "Spirit of the Islands."

All students in grades K-12 (including public, private and home school programs) are welcome to submit a design for a chance at having a 737 fly around 95 cities with their artwork displayed on it for the next few years.

"We thought it would be a neat idea to find out what our keiki feel is important about our island home by giving them a larger-than-life canvas to work with," says Alaska Airlines' Daniel Chun, Regional Manager of Sales & Community Marketing—Hawaii. And as if that's not enough, the grand prize winner will also get a trip for four to any Alaska Airlines

destination, plus a \$5,000 scholarship. An honorable mention from each grade level (except the winner's level) will each receive a \$1,000 scholarship.

"We wanted the focus of this contest to be on education, so it was a natural fit to partner with both the Hawai'i State Department of Education and the Hawai'i Association of Independent Schools," says Chun. The judging panel includes Hawaiian Studies Professor Maile Andrade from UH, Chef Sam Choy, singer/songwriter Henry Kapon and others. The contest runs through Nov. 30.

—Katrina Valcourt

For design templates, contest rules and how to enter, visit painttheplanehawaii.com

Concerts & Clubs

Raga & Blues

After a busy early life and restless seven-year nap, Quadraxonix will officially mark their return to full strength with the release of their second studio album, *Blues in the Ragas*. Guitarist Shree Sadagopan says the album has come a long way since he started recording the demos a year and a half ago. "I started the project to give everybody some motivation to go for it. It was kind of like a spearhead to get the guys back... I was just getting some pre-production tracks down and sharing them, kind of like a sales pitch," he laughed. It worked. The original band is mostly in tact, save for their bass player, of which they've

been through eight, over the years. As his bandmates heard more of the music, Sadagopan says, "Everybody slowly started to come together."

Quadraxonix is a fusion of "World beat jazz and funk," he says, explaining, "That's the best I can describe it, I guess, with the Latin Middle Eastern and American jazz funk and blues." As for the name of the album, Sadagopan explains that "Ragas are Indian melodies. They actually color people's emotions, whether it's a morning or evening raga. It's an emotional type of music. The guitar is my main instrument, and in my years of playing the blues, I started incorporating Indian raga and have found they blend together beautifully. If you allow it and play it long enough, it blends." Thus, the album, *Blues in the Ragas*, incorporating some vocal tracks by Sadagopan in the South Indian language Tamil, and collaborations with award-winning poet Iyeoka Ivie Okoawo and Hawai'i emcees Ninja Pleeze. Other local musicians performing at the **Quadraxonix All-Ages Music Festival** include Troubadour Trio, The Waves, Tempo Valley and 'ukulele stunner Taimane. "We're very much for local music," says Sadagopan, "[as well as] kids creating their own music. We want children, at a young age, to come out and hear that there's other music than what you might just hear on the radio."

—James Cave

Fresh Cafe, 831 Queen St., Fri., 11/9, 7PM-midnight, \$10 suggested donation, quadraxonix.com



They're baaaack, and more quadraxonic than ever.

Pub Events for November!



anna o'brien's
2440 S. Beretania St.
946-5190
2pm - 2am

Jimi Hendrix 70th Birthday Party 11/25

Dr. J presents a celebration of Hendrix, from 6-10pm, no cover

478 Eua Rd
947-3414
6am - 2am



Hooligan's Harp Irish Punk, no cover 11/11 and 11/25 at the Irish Rose 11/18 at O'Toole's

O'TOOLE'S
902 Nuuanu Ave.
536-4138
10am - 2am
Co. HONOLULU



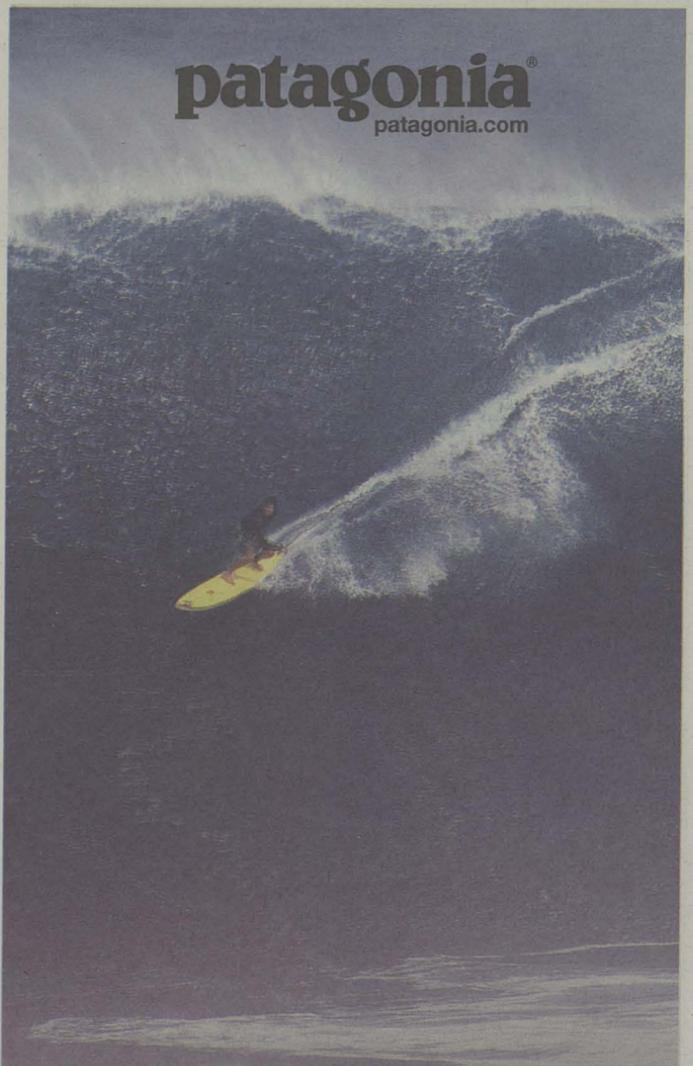
Guinness Toast Contest 11/17

Kilted Night 11/10



www.irishpubhawaii.com

patagonia
patagonia.com



PATAGONIA HONOLULU
940 Auahi Street (in the Ward Centers)
Honolulu, Hawaii 96814
(808) 593-7502

PATAGONIA HALE'IWA
66-250 Kamehameha Hwy
Haleiwa, Hawaii 96712
(808) 637-1245

Patagonia ambassador and North Shore local Kohi Christensen. FRED POMPERMAYER

© 2012 Patagonia, Inc.

Societe



Very well-known, Big Mox and K-LUV are the Prolific Unknowns

THE BUILD UP

When it comes to the nightlife, it seems like there are plenty of good motivators to get everyone out of their comfort zones and out the door; free stuff, DJs and music everyone knows, good-looking people and great parking all seem like golden carrots bright enough to bring anybody out, but more often than not Honolulu at night is the same scene, with the same crowd. Look at **First Friday**. It's automatic. A lot of us remember when it wasn't, but now people all come to Chinatown because everybody else comes to Chinatown.

There are other weekly and monthly events that are building this way, too. Go to **LuLu's** on Mondays, for example, or Fridays at **M**. Every weekend (and now Thursdays) at **Addiction**, as well as any of the **Wonderland** events, sees huge crowds, almost automatically. Mind you, none of these routines happened overnight; a lot of hard work went in to building that crowd. Congratulations, if you've figured that out.

But the period of the month after a First Friday is when I usually hear people wanting to go the other direction, to get away from the craziness of the masses, with the hopes of finding somewhere a bit more mellow. Paths less beaten, where you can hear yourself think. No wait list, no lines. No drinks spilled on you every five minutes. I hear you: After too many nights of quantity, sometimes all we need is a little quality.

Check it out
soundcloud.com/big-mox

Where do I usually find it? It's pretty much impossible to get a bad drink or hear bad music at **Thirtyninehotel**, celebrating their 8th birthday this weekend. Plus, it's inspiring to see a club stay true to its vision, never compromising—even through the tough times. Happy birthday. Also check out **Slow and Low** at quality spot **Lotus**, with their room set up so you can either hear the master **Packo** and tons of bass in the front, or house music with **DJ C.I.A.** and **Paul Shih** in the back. A nice night out, removed from the mob, is easy to find—as long as you know where to look.

Coming off the heels of a ridiculously fun hip hop show at **Nextdoor** this past weekend, I got an email to preview the new mixtape by the **Prolific Unknowns**. By now I would hardly call the group's two members **K-LUV** and **Big Mox** unknown, but it's got a cute ring to it, and they sure as hell are prolific. Sharing the stage this past weekend for **BAM-BU's Rent Money Tour**, these two dominate cyphers and have made enough music for me to know I better get over to the launch and listening party on Nov. 17 at **The Venue** to hear their latest project, including two new videos and **Prolific Tapes Aside and Bside**. They work hard, and it shows through their performances and music. It seems like they're constantly recording and mixing material, posting track after track to their Soundcloud. And although this release event has been a long time in the making, I already know it's going to be amazing. Automatically.

UH MĀNOA
KENNEDY THEATRE
PRESENTS...



UNCLE VANYA AND ZOMBIES

Honolulu is a wasteland... zombies are taking over...

NOV 9-18

TICKETS ON SALE NOW! \$24 REGULAR; DISCOUNTS AVAILABLE.
WWW.ETICKETHAWAII.COM OR 944-2697
WWW.HAWAII.EDU/KENNEDY OR 956-7655

THE SCENE

Gigs

7/Wednesday

HAWAIIAN

2 Point 0, Chart House (6-9PM) 941-6660
Kamakakehau Duo, The Edge, Sheraton Waikiki (6:30PM) 922-4422
Jason Lehua and Mike Hunn, LuLu's Waikiki (10PM-12AM) 926-5222
Albert Maligmat, The Edge, Sheraton Waikiki (1:30PM) 922-4422
Cyril Pahinui, Kani Ka Pila Grille (6-9PM) 924-4990
Kawika Trask & Friends, Royal Hawaiian Center Royal Grove (6-7PM) 922-2299
Mojo Unplugged, Mai Tai Bar, Ala Moana (4-7PM) 947-2900
Dayton Watanabe, Roy's Hawai'i Kai (6:30-9:30PM) 396-7697

JAZZ/BLUES

16th Avenue Quartet Plus!, Jazz Minds Art & Cafe (9PM) 945-0800
Kevin Coleman and The Flat Five Blues Band, OnStage Drinks & Grinds (7-10PM) 306-7799
Pau Hana Jazz, The Dragon Upstairs (6:30-10PM) 526-1411

ROCK/POP

Piranha Brothers, Irish Rose Saloon (9PM) 947-3414
Bamboo Crew, Mai Tai Bar, Ala Moana (9:30PM-12:30AM) 947-2900
Adam Crowe, REAL a Gastropub (5:30-7:30PM) 596-2526
Jeremy Hirokawa, Aloha Center Cafe at Pacific Beach Hotel (6:30-9PM) 275-3001
Doolin' Rakes, Kelley O'Neil's (9PM) 926-1777
Tavana, O'Toole's Irish Pub (9PM) 536-4138

VARIOUS

Easton "Kona" Ravey, M Nightclub (6:30-8PM) 529-0010

8/Thursday

COUNTRY/FOLK

Gordon Freitas & Local Folk, Terry's Place (8-11PM) 533-2322

HAWAIIAN

Christian Yizarry Duo, The Edge, Sheraton Waikiki (6:30PM) 922-4422
Ellsworth & Piko, Tiki's Grill & Bar (8-11PM) 923-8454
Steve English, Roy's Hawai'i Kai (6:30-9:30PM) 396-7697
Kawika Kahiapo, Kani Ka Pila Grille (6-9PM) 924-4990
Kapili, Kona Brewing Co. (6:30-8:30PM) 394-5662
Royal Hawaiian Band, Leeward Community College (12PM)
Jerry Santos & Hula, Chai's Island Bistro (7-9PM) 585-0011
Sean Na'auao, Royal Hawaiian Center Royal Grove (6-7PM) 922-2299
Soul Shake, Mai Tai Bar, Ala Moana (9:30PM-12:30AM) 947-2900
Ellsworth Simeona, The Edge, Sheraton Waikiki (1:30PM) 922-4422
Mihana Souza & Kanoe Cazimero, Duc's Bistro (7:30-10PM) 531-6325

JAZZ/BLUES

Adagio, Jazz Minds Art & Cafe (9PM) 945-0800
Mushanga, Gordon Biersch (7-10:30PM) 599-4877
Satomi Varimizo Trio feat. Bruce Hamada, The Dragon Upstairs (8-11PM) 526-1411

ROCK/POP

Darrell Aquino, Mai Tai Bar, Ala Moana (5-8PM) 947-2900
Tito Berinobis, Chart House (6:30-9:30PM) 941-6660
Chicago Bob and the Blues Crew, Banana Patch Lounge, Miramar Hotel (7-11PM) 922-2077
Piranha Brothers, Irish Rose Saloon (9PM) 947-3414
Jeremy Cheng, M Nightclub (6:30-8PM) 529-0010
Johnny Helm, RumFire (5PM) 921-4600
Men in Grey Suits, Jimmy Buffett's at the Beachcomber (7-9PM) 791-1200
Mike Love Duo, O'Toole's Irish Pub (9PM) 536-4138
Taja, Kelley O'Neil's (9PM) 926-1777

WORLD/REGGAE

Local Uprising, LuLu's Waikiki (6-9PM) 926-5222

9/Friday

HAWAIIAN

Manoa DNA, LuLu's Waikiki (6-9PM) 926-5222
Typical Hawaiians, Mai Tai Bar, Ala Moana (4-7PM) 947-2900
Kaukahi, Kani Ka Pila Grille (6-9PM) 924-4990
Ku'uipo Kumukahi & The Hawaiian Music Hall of Fame Serenaders, Royal Hawaiian Center Royal Grove (6-7:30 PM) 922-2299
Mark Yim's Piliikia I, Chart House (6-9PM) 941-6660
Mark Yim's Piliikia II, Chart House (9:30PM-12:30AM) 941-6660
DeLima 'Ohana, The Edge, Sheraton Waikiki (6:30PM) 922-4422
Royal Hawaiian Band, Iolani Palace (12PM) 523-4674

JAZZ/BLUES

Steve Sharky, Surfers Coffee Bar (7-9:30PM) 622-6234
Simone Cole, Jive Nene, Kona Brewing Co. (7-9PM) 394-5662
JP Smoketrain, Pali Lanes Banquet Room (9PM-12:30AM) 261-0828

ROCK/POP

Brian Robert Shaw, Roy's Hawai'i Kai (6:30-9:30PM) 396-7697
The Clampdown, Anna O'Brien's (9PM) 946-5190
Kainalu, M Nightclub (6:30-8:30PM) 529-0010
Masters of OZ, Irish Rose Saloon (9PM) 947-3414
The Mixers, O'Toole's Irish Pub (9PM) 536-4138
Johnna Padeken, RumFire (5PM) 921-4600
Chris Rego, Roy's Ko'olina (5:30-8PM) 676-7697
Chris Rego, JW Marriott Ilhilihi Resort & Spa Hokulea Lounge (8:15-10:30PM) 679-3321
Taja, Kelley O'Neil's (9PM) 926-1777
John Valentine, The Edge, Sheraton Waikiki (1:30PM) 922-4422

VARIOUS

Quadraxon w/ Taimane Gardner, The Waves & Tempo Valley, Fresh Café (7PM-12AM) 688-8055
Shut Up and Bob your Head feat. Beaman, Crossroad Rebels, Silence the Giants & The Bougies, Edge Bar (8PM) 230-1682

WORLD/REGGAE

Local Uprising, Mai Tai Bar, Ala Moana (9:30PM-12:30AM) 947-2900

10/Saturday

HAWAIIAN

2 Point 0, Chart House (8PM-12AM) 941-6660
Danny Couch, Chai's Island Bistro (7-9PM) 585-0011
Kamakakehau Duo, The Edge, Sheraton Waikiki (6:30PM) 922-4422
Roddy Lopez, Royal Hawaiian Center Royal Grove (7:30-8:30 PM) 922-2299
Manoa Madness, Kani Ka Pila Grille (6-9PM) 924-4990
Royal Hawaiian Band, Dillingham Plaza (10AM) 524-8700
Ellsworth Simeona, RumFire (5PM) 921-4600
Sufa Tuai, Aloha Center Cafe at Pacific Beach Hotel (6:30-9PM) 275-3001

JAZZ/BLUES

Jon Basebase, JW Marriott Ilhilihi Resort & Spa Hokulea Lounge (8-10PM) 679-3321
Boogie, Kona Brewing Co. (7-9PM) 394-5662
the deadbeats, Jazz Minds Art & Cafe (9PM) 945-0800
Jimmy Funai, Roy's Hawai'i Kai (6-9PM) 396-7697
Stewart & Matt Jazz and Blues Duo, Hank's Cafe (8PM) 526-1410
Satomi Varimizo Duo, 53 By the Sea (8:30-11:30PM) 536-5353
JP Smoketrain, Pali Lanes Banquet Room (9PM-12:30AM) 261-0828

ROCK/POP

Elephant, Irish Rose Saloon (9PM) 947-3414
Saltwater Heelers, Surfer The Bar (8PM) 293-6000
Doolin' Rakes, O'Toole's Irish Pub (9PM) 536-4138
Chris Rego, Roy's Ko'olina (5:30-8PM) 676-7697
Tahiti Rey & Jason Alan, Mai Tai Bar, Ala Moana (4-7PM) 947-2900
John Valentine, The Edge, Sheraton Waikiki (1:30PM) 922-4422

VARIOUS

Hang 11, Hale'iwa Joe's, North Shore 637-8005
Roots Roadhouse w/ Hamajang, Mark Prados and His Enablers and Beauty & the Beard, OnStage Drinks & Grinds (7:30-11:30PM) 306-7799

11/Sunday

HAWAIIAN

Brother Noland, Kani Ka Pila Grille (6-9PM) 924-4990
Ellsworth Duo, The Edge, Sheraton Waikiki (6:30PM) 922-4422
Ledward Ka'apana, Kona Brewing Co. (6-8:30PM) 394-5662

JAZZ/BLUES

Dr. J's Blues Review with Downtown Charley & The Humbones, Anna O'Brien's (6-10PM) 946-5190

ROCK/POP

Art of Whimsy Stompin Sunday, O'Toole's Irish Pub (9PM) 536-4138
Jeremy Cheng, The Edge, Sheraton Waikiki (1:30PM) 922-4422
Dean & Dean, Chart House (6-9PM) 941-6660
Hooligans Harp, Irish Rose Saloon (9PM) 947-3414
Jeremy Hirokawa, Aloha Center Cafe at Pacific Beach Hotel (6:30-9PM) 275-3001
Masters of OZ, Kelley O'Neil's (9PM) 926-1777
Alex Osay, RumFire 921-4600
Chris Rego, Roy's Ko'olina (5:30-8PM) 676-7697
Joseph Soul, Mai Tai Bar, Ala Moana (9:30PM-12:30AM) 947-2900
Simple Souls, LuLu's Waikiki (7-10PM) 926-5222

VARIOUS

Karaoke Night, Surfer The Bar (8PM-12AM) 293-6000

WORLD/REGGAE

Sandy Tsukiyama & Brazilian Jazz Band, Adega Portuguesa 312-2212

12/Monday

HAWAIIAN

Naluhoe Duo, The Edge, Sheraton Waikiki (6:30PM) 922-4422
Danny Hee, Roy's Hawai'i Kai (6:30-9:30PM) 396-7697
Mojo, Chart House (6:30-9:30PM) 941-6660
Butch O'Sullivan, Aloha Center Cafe at Pacific Beach Hotel (6:30-9PM) 275-3001
Sean Na'auao, Kani Ka Pila Grille (6-9PM) 924-4990

JAZZ/BLUES

Pau Hana Blues Band, OnStage Drinks & Grinds (6:30-9PM) 306-7799
Project Monday, Jazz Minds Art & Cafe (9PM-2AM) 945-0800

ROCK/POP

Jeremy Cheng, RumFire (7:30 PM) 921-4600
Adam Crowe, Hard Rock Cafe (5-7PM) 955-7383
Dux Deluxe, Irish Rose Saloon (9PM) 947-3414
Johnny Helm, LuLu's Waikiki (6-9PM) 926-5222
Johnny Helm, RumFire (4PM) 921-4600
Mike Love, O'Toole's Irish Pub (9PM) 536-4138
Masters of OZ, Kelley O'Neil's (9PM) 926-1777
Tavana & Friends, Hank's Cafe (8PM) 526-1410
John Valentine, The Edge, Sheraton Waikiki (1:30PM) 922-4422

13/Tuesday

HAWAIIAN

Randy Allen, RumFire (5PM) 921-4600
Ho'okani Duo, The Edge, Sheraton Waikiki (6:30PM) 922-4422
John Feary Duo, Mai Tai Bar, Ala Moana (4-7PM) 947-2900
Weldon Kekauoha, Kani Ka Pila Grille (6-9PM) 924-4990
Mojo, Chart House (6:30-9:30PM) 941-6660
Nanea, Royal Hawaiian Center Royal Grove (6-7PM) 922-2299
Sefa Tuai, Aloha Center Cafe at Pacific Beach Hotel (6:30-9PM) 275-3001
Kanikapila Tuesdays, Surfer The Bar (7-11PM) 293-6000

A Binge of Fringe

The 2nd Annual O'ahu Fringe Festival showcases onion-robot puppet love, jetlagged titties, a gay Mormon felon and a feminist clown

KATRINA VALCOURT

“**T**he concept of a fringe festival is that it’s open to anyone and anybody can perform, whether you’re a new or emerging artist or a professional,” says Misa Tupou, the organizer of the second O’ahu Fringe Festival (OFF), kicking off on Thursday at various venues in Chinatown. “Fringe Festival doesn’t judge you; they appreciate you giving your soul, creating your work.”



Left, History of the Pole; Right, Planet Egg



Tupou came to Hawai’i from New Zealand a few years ago and found what he saw was a strong arts community with a breadth of everything from visual to performing art, but without a format allowing artists to really shine together. Though he had no experience in organizing a festival, he reached out to Tim Bostock—a production veteran known in the Islands for bringing the best performance artists to our large and small-scale venues—and created the first OFF last year.

“The energy that is driving the arts community here is strong, and it’s growing,” says Tupou. “It is getting better because of the energy directly bred from here that inspired me to gently push the idea to start a fringe festival.”

Now in its second year, OFF features the return of local performers Pamela Poles and the Convergence Dance Theatre, plus eight new shows, which include two from out of town: *Planet Egg*, from New York, and *Secrets of a Gay Mormon Felon*, from Alaska.

“O’ahu is a melting pot with such soul,” says Louise Hung, who produced and directed *My Mobster* at last year’s OFF, and returned this year to help

Tupou with the organizational side. “The artists here operate with such passion and unique ingenuity. They create because they must.”

History of the Pole

Pamela Poles, versed not just in the ways of the pole, but also in tribal and cultural dances and aerial and acrobatic skills, regularly performs in Chinatown and teaches pole dancing classes at Fit for a Goddess on Ward Avenue. She appeared at the first annual OFF with the Waikiki Acrobatic Troupe, but this year she will have her own show, accompanied by nine performers, including one from Maui and her six-year-old daughter, in *History of the Pole*.

The performance, written and narrated by Pamela, combines gymnastics with pole dancing’s roots in physical fitness, adult entertainment and the circus. However risqué that may sound—as fringe performances have a reputation for being uncensored—Pamela’s style of self-expression slides toward the family-friendly side, and she assures that *History* should be suitable for people aged 13 and up. “[OFF] is a platform for me to create a theatrical piece and make a

statement,” she says. “It’s motivating to do a full-on [entertainment act].”

Planet Egg

Imagine crash landing on an unfamiliar planet and having to fight for your survival. Now imagine you’re a robot, and the planet is made of organic material and vegetables. Throw in your new onion companion and a bunch of ambiguous mushrooms who may or may not want to kill you while you search for a way to repair your ship and you’ve got the ridiculously hilarious premise behind PuppetCinema’s *Planet Egg*. But that’s only half of it.

“All the puppetry is performed live on stage in full view, [and] everything is filmed and projected onscreen,” says Ali Skye Bennet, producer of the show. “We score the whole thing live the way they used to in old movies,” she explains, by using prerecorded sounds, random objects and various instruments. “The puppets are all very tiny, so to see it brought to life makes it really interesting. Your mind plays tricks on you when you see a tiny potato [become] eight feet tall [when it’s projected on the screen].”

PuppetCinema is able to travel to O’ahu from New York

because of support from the Consulate General of Israel. “[Their goal for] Israeli artists is to get widespread [attention], and they’ve never had one [of their performers] in Hawai’i before,” Bennet says, referring to *Planet Egg*’s creator and director, Zvi Sahar, who is in the U.S. on a three-year work visa.

On top of PuppetCinema’s performances, they are also offering workshops geared towards those interested in puppetry logistics and philosophy (Sat., 11/10, 10:30-11:45am at Loading Zone; reserve a spot at puppetcinema.com).

Other performances

With three nights, four venues and 10 different acts, each OFF option is as unique and worthy of your time as the others (see the list; we are not making these up): *Kachuzzi Presentare!*, a female clown dealing with the societal pressures of what women should be; *Coin-Operated Boy and Other Tales*, a dance story of a mad scientist sick of getting dumped; *Hang Ups and Bang Ups* by the Convergence Dance Theatre, inspired by Dr. Seuss’ *Oh, The Places You’ll Go!*; *WHO THE BLEEP AM I?* A personal, poetic, musical, humorous AND serious exploration of identity,

performed as a one-woman show by M. Zina Mager; *My Titties are Jetlagged*, an interactive adult play about the airline industry; *Secrets of a Gay Mormon Felon*, the true story of playwright/actor Kimball Allen; *Tribute*, a collaboration between the We The Funk dance crew and Dancers Unlimited to pay tribute to great performers such as James Brown and Michael Jackson through their street style; and *Nutcracker Aerobics*, at Ong King Arts Center. For a full schedule, go to oahufringe.com.

“One of our goals is to promote original work [by] offering a playing field where they can showcase their work to the community,” Tupou says, explaining the need for a non-judgmental and experimental format. “And really,” he adds, “this touches on what Hawai’i is—a place where family means togetherness, and I think that is unique in itself.”

O’ahu Fringe Festival, various venues, Thu., 11/8–Sat., 11/10, \$10 single tickets, \$25 Fringe Pass for three shows, tickets available at the Hawaii Theatre Box Office, 1130 Bethel St., hawaii theatre.com, 528-0506, or at the venue the night of the performance, oahufringe.com

Season's Best Craft Gift Food Fair

Saturday Nov. 10th 8am–2pm
Jefferson Elementary School

“Public Welcome”

Corner of Ala Wai Blvd. & Kapahulu Ave.
FREE Parking (Enter Kapahulu Ave. across the Zoo)

Over 150 vendors

Yummy Local Fresh Baked Goods • Assorted Cookies • Cakes • Snacks • Fruits • Pizza Bread • Banana Bread • Pipikaula • Poi Mochi • Lumpia • Beef Jerky • Kettle Corn • Elena’s Filipino Foods & Famous Pork Adobo Fried Rice Omelet • Kalbi Barbeque • Hawaiian Waffle Hot Dog • Olay’s Thai Food & Asstd Thai Curries • Chili • Garlic Shrimp • Aloha Tofu Cook Book & free samples • Fish n Chips • Chili in Hawaii • Nachos • Mexi Bowls • Hot Sauces • Manapua • Dim Sum • Noodles • Portuguese Sausage, Eggs & Rice • Coffee • Kalua Pig & Cabbage • Kalua Pig Lumpia • Deep Fried Oreo Cookies • Hamburger & Fries • Marley’s Island Grinds • Porchetta Sandwich on Ciabatta w/ Roasted Potatoes • Ono Pops - Fresh Local Popsicles • Shave Ice • Ice Cream • Jamba Juice • Fruit Smoothies • Bubble Puff & Tea • Bubble Waffle • Hawaiian Electric Cook Book • Local designed T’s & Hats • Etched Glass • Toys • Tupperware • Baby Items • Art • Bead • Pearl • Shell Jewelry • Hand Bags • Wellness Items • Corn Cob Scratcher and MUCH MORE!

THE SCENE

Dayton Watanabe, *Roy's Hawai'i Kai* (6:30-9:30PM) 396-7697

JAZZ / BLUES

Albert & Kinau, *RumFire* (5PM) 921-4600
The Patrick Koh Jazz Ensemble, *Jazz Minds Art & Cafe* (9PM) 945-0800
JP Smoketrain, *Boardriders* (7:30-10:30PM) 261-4600
Kelly Villaverde, *The Edge, Sheraton Waikiki* (1:30 PM) 922-4422

ROCK / POP

The BBC, *Hank's Cafe* (8PM) 526-1410
Dux Deluxe, *Irish Rose Saloon* (9PM) 947-3414
Brendan Dewing, *O'Toole's Irish Pub* (9PM) 536-4138
Masters of OZ, *Kelley O'Neil's* (9PM) 926-1777
Duncan Osorio, *M Nightclub* (6:30-8PM) 529-0010
Pete & Kelly, *The Dragon Upstairs* (7-11PM) 526-1411

VARIOUS

Mai Tai Rumble Aftershock w/ Rebel Souljahz, *Mai Tai Bar, Ala Moana* (9:30PM-12:30AM) 947-2900
Bud Light TRUE MUSIC *Mai Tai Rumble, Mai Tai Bar, Ala Moana* (9PM) 947-2900

14/Wednesday

HAWAIIAN

2 Point O, *Chart House* (6-9PM) 941-6660
Kapena DeLima, *Mai Tai Bar, Ala Moana* (4-7PM) 947-2900
Kamakakehau Duo, *The Edge, Sheraton Waikiki* (6:30PM) 922-4422

Jason Lehua and Mike Hunn, *LuLu's Waikiki* (10PM-12AM) 926-5222

Albert Malignat, *The Edge, Sheraton Waikiki* (1:30PM) 922-4422
Cyril Pahinui, *Kani Ka Pila Grille* (6-9PM) 924-4990

Royal Hawaiian Band, *Ala Moana Center-stage* (11AM) 946-2811
Kawika Trask & Friends, *Royal Hawaiian Center Royal Grove* (6-7PM) 922-2299
Dayton Watanabe, *Roy's Hawai'i Kai* (6:30-9:30PM) 396-7697

JAZZ / BLUES

16th Avenue Quartet Plus!, *Jazz Minds Art & Cafe* (9PM) 945-0800
Kevin Coleman & The Flat Five Blues Band, *OnStage Drinks & Grinds* (7-10PM) 306-7799
Pau Hana Jazz, *The Dragon Upstairs* (6:30-10PM) 526-1411

ROCK / POP

Piranha Brothers, *Irish Rose Saloon* (9PM) 947-3414
Adam Crowe, *REAL a Gastropub* (5:30-7:30PM) 596-2526
Jeremy Hirokawa, *Aloha Center Cafe at Pacific Beach Hotel* (6:30-9PM) 275-3001
Doolin' Rakes, *Kelley O'Neil's* (9PM) 926-1777
Tavana, *O'Toole's Irish Pub* (9PM) 536-4138

VARIOUS

Easton "Kona" Ravey, *M Nightclub* (6:30-8PM) 529-0010

WORLD / REGGAE

One Drop, *Mai Tai Bar, Ala Moana* (9:30PM-12:30AM) 947-2900

Concerts & Clubs

2012 Veteran's Day Concert The Oahu Civic Orchestra, conducted by Ron Hirai, and the First Presbyterian Church of Honolulu at Koolau Choir, conducted by Mary Chestnut Hicks, will perform selections by Elgar and Bizet and inspirational patriotic music. *First Presbyterian Church of Honolulu at Koolau*, Main sanctuary, 45-550 Kionaole Rd., Kaneohe: Sun., 11/11, (5PM) Free.

45th Annual Convention of the Hawaii Music Teachers Association A series of competitions and recitals, including performances from Thomas Osbourne, Joyce Yang, Iggy Jang and Jonathan Korth. *Music Department, University of Hawai'i at Manoa*: Sat., 11/3-Sun., 11/11, hmtainfo@gmail.com, mtna.org

Broadway Concert The Honolulu Wind Ensemble (formerly the Honolulu Community Concert Band) presents a fall concert of Broadway show tunes from classics to modern. *Kaimuki High School Auditorium*, 2705 Kaimuki Ave.: Sat., 11/10, (7PM) Free. sites.google.com/site/honoluluwindensemble/
Cathedral Lunchtime Series Bring your own lunch to this performance by the International Vocal Ensemble and Chorale. *St. Andrew's Cathedral*, 229 Queen Emma Square: Wed., 11/14, (12:15PM) Free. hpu.edu/choir

Dirty Vegas Days go by, and still I think of this house music trio. *The Republik*, 1349 Kapi'olani Blvd.: Sat., 11/10, (9PM) \$22.50 plus fees, \$29.99 for a Vibesquad/Dirty Vegas combo ticket. bampproject.com, groovetickets.com

Galliard String Quartet and Spring Wind Quintet Catch Chamber Music Hawaii's Galliard String Quartet and Spring Wind Quartet, featuring Joyce Yang on piano, while the symphony is at rest. *Doris Duke Theatre*, 900 S. Beretania St.: Mon., 11/12, (7:30PM) \$35-\$40. chambermusic-hawaii.org, 532-8768

'Iolani Fall Orchestra Concert 'Iolani's top two orchestras will perform Verdi's Overture to his opera *Nabucco*, Bartok's *Divertimento* for String Orchestra and Schubert's *Rosamunde Overture*. *Hawaii Theatre*, 1130 Bethel St.: Sun., 11/11, (4PM) \$4. hawaiiitheatre.com, 528-0506

Kanikapila in Kailua The Harold K.L. Castle Foundation, together with noted Windward O'ahu-based musician, Kawika Kahiapo, has created this performance series to perpetuate Hawaiian culture and celebrate music. So come out with the family, pack your beach chairs, pick up dinner and enjoy an authentic Hawaiian music experience, featuring music from Cyril Pahinui this month. *Kailua Town Center Parking Garage, Behind Longs*, second floor: Sat., 11/17, (4-5:30PM) Free.

Quadraxion (See Hot Pick.) *Fresh*

Cafe, 831 Queen St.: Fri., 11/9, (7PM-midnight) \$10. quadraxion.com
Ras & Queen Sparrow Big Island reggae band Ras & Queen Sparrow will also feature Mike Love and Sam Ites. 18+. *Hawaiian Brian's*, 1680 Kapi'olani Blvd.: Fri., 11/9, (9PM-2AM) \$10. 392-3692

Speakeasy: Disturbed Beauty Cherry Blossom Cabaret presents Disturbed Beauty—Weird? Freaky? or Beautiful? You decide. Play games to win the Speakeasy Trophy or dance to DJ Mr. Nick on the decks, but only if you're 21 or older. *Mercury Bar*, 1154 Fort St. Mall: Sat., 11/10, (10:30PM) \$10, \$8 in costume. cherryblossom-cabaret.com

Vibesquad American bass music at its finest from the DJ formerly known as Aaron Holstein. 18 and over only, with the Safehouse opening at 6PM. *The Republik*, 1349 Kapi'olani Blvd.: Fri., 11/9, (9PM) \$15-\$25 plus fees, \$29.99 for a Vibesquad/Dirty Vegas combo ticket. bampproject.com, groovetickets.com

Stage

1600 Pennsylvania Ave. or How John Barrycorn Lost His Grip on The White House The Lanikai Mortgage Players present the late Nelson Shreve's melodrama, taking place in the late 19th century. *Lanikai Community Park*, Shreve Theater in the pavillion, Corner of A'alapapa and Kaiolena Drives, Lan-



Foss-ter the Groove

Hypnotic groove addicts will surely find themselves adding up the dance floor miles this weekend when nocturnal beat supremacist Lee Foss returns to the island.

Creative blends, not electronic trends, are Foss' signature, which open-minded electronic music fans will latch onto with excitement and appreciation. If you happened to catch his bassline-driven mind warp of a set last February, then you already know. If not, you better ask somebody.

At 18, Foss seamlessly made the transition from hip hop head to house DJ-producer and underground electronica is glad he did. His London-based label, Hot Creations, features Richy Ahmed and Danny Daze (google them), who have already blazed a promising trail that will continue into 2013.

The Chicago native's latest single, "Benediction," released last week, has skyrocketed up the dance charts in the U.K. and beyond. One great aspect of Foss is that his groove intentions as a remixer or producer are quite obvious: to make bass-heavy mood groove music.

Not impressed yet? Lend your ears to the single "Forward Motion" and the *Starfruit* LP to fully understand why Foss is boss.

—Kalani Wilhelm

Asylum Afterhours, 816 Queen St., Sat., 11/10, 11PM, \$20, 21+

DJ NIGHTS GUIDE



brought to you by
SCION HAWAII

WEDNESDAY, NOVEMBER 7

4 PLAY WEDNESDAYS - ALL REQUEST VIDEOS | MUSIC NIGHT @Hula's Bar & Lei Stand (9PM)
#CHECKIN w/ DJs SOUNDCHECK, DEKO @ SoHo Mixed Media Bar
DJ ANARCH @ Bar 35
DJ BLAKE @ Moose McGillicuddy's (11PM)
DJ EUPHORIK @ Pearl Ultra Lounge
DJ PAUL BRANDON @ Tsunami
FAMILY WEDNESDAYS @ Dragon Upstairs (10PM)
HUMP WEDNESDAYS @ Hula's Bar & Lei Stand (9PM)
LITE THE ROOF ON FIRE w/ DJs JIMMY TACO & K-SMOOTH @ Dave & Buster's
THE CRUSH w/ DJs COMPOSE & ANIT @ The Safehouse Lounge (6-9PM)
THE GET RIGHT w/ DJs COMPOSE & DELVE @ The Manifest (10PM)
THE FUNKION @ Zanzabar (9PM)
W.T.F. @ V-Lounge & Bar 7

SUNDAY, NOVEMBER 11

SIZZLIN SUNDAYS @ Zanzabar, 18+
SUCKING FUNDAYS w/ DJ KOOL E @ Maddog Saloon
TEA DANCE PARTY #SUNDAYFUNDAY PLUS GOGOS @ Hula's Bar & Lei Stand (5-9PM)
THE VITAL LOUNGE @ V-Lounge

THURSDAY, NOVEMBER 8

BROADCAST @ Nextdoor
DJ 720 @ Rock Bottom Bar & Grill
DJ EUPHORIK @ Pearl Ultra Lounge
HER WAY THURSDAYS w/ DJ TAKTIK @ Aiea Bowl
HOT HAWAIIAN NIGHTS w/ DJs ILL PHIL & CG @ Da Big Kahuna Waikiki
IDENTITY w/ DJs JAMI & LOGOE, GUEST DJ ESKAE @ M Nightclub (10PM-4AM)
JET BOY, JET GIRL w/ DJs JET BOY & NIGHTFOX @ Mercury Bar
SALSAMOR w/ DJ ROD @ Vice Nightclub (8PM)
SPIN - LIVE DJ DANCE PARTY PLUS GOGOS @ Hula's Bar & Lei Stand (10:30PM)
TAP THAT THURSDAYS @ SoHo Mixed Media Bar
THIRSTY THURSDAYS w/ DEE WIZZARD @ Zanzabar

MONDAY, NOVEMBER 12

FLASHBAXX MONDAYS @Hula's Bar & Lei Stand (10PM) following Hawaii 5-0
INDUSTRY NIGHT w/ DJ DELVE @ LuLu's Waikiki (10PM)
MAD HOUSE MONDAYS w/ DJ TECHNIQUE @ Aiea Bowl
MONDAY NIGHT FOOTBALL @ SoHo Mixed Media Bar
MOTOWN ON MONDAYS @ Nextdoor
SWITCH MONDAYS @ V-Lounge
UNDERGROUND PLAYGROUND @ Mercury Bar
DJ (AN)RKY @ Mai Tai Bar (9:30PM)

FRIDAY, NOVEMBER 9

DJ ANIT @ Addiction Nightclub (8PM)
DJ ON THE ROOFTOP @ Dave & Buster's
DJs VJ BATTLE PLUS GOGOS @ Hula's Bar & Lei Stand (10:30PM)
GOOD @ The Manifest (10PM)
HOT HAWAIIAN NIGHTS w/ DJs ILL PHIL & CG @ Da Big Kahuna Waikiki (10:30PM-3AM)
LIVE DJ DANCE PARTY @ Hula's Bar & Lei Stand (9PM)
RITMO LATINO w/ DJs DA LION OF JUDAH & DJ ROD @ Che Pasta
SINSUAL FRIDAYS w/ DJs CRAZY K & MIKE D @ Zanzabar
THE MANOR w/ DJs DELVE, XL, JAMI & LOGOE @ M Nightclub (10PM)
THE SALSA LOUNGE w/ DJ GATO @ The Honolulu Club Lounge (5-11:30PM)
THE SESSION @ LuLu's Waikiki
TOAST @ Bonsai
ZER011 w/ DJs SOUNDSEX, SHO & EUPHORIK @ Pearl Ultra Lounge
DJ VIBESQUAD @ The Republik (9PM)

TUESDAY, NOVEMBER 13

DIAMOND @ V-Lounge
DJ EUPHORIK @ Pearl Ultra Lounge
DJ HAIRCUTS FOR MEN @ Mercury Bar (8:30PM)
INTERNATIONAL SALSA NIGHT @ Zanzabar
SLICE w/ DJ HAPA BOY, REAL DEAL REED @ Rock Bottom Bar & Grill

SATURDAY, NOVEMBER 10

CAPITAL @ Japengo
DJ ANIT @ Addiction Nightclub
DJ BLAKE @ Moose McGillicuddy's (11PM)
DJ DA LION OF JUDAH @ LuLu's Waikiki (10PM)
DJs MIKE & ESKAE @ Pearl Ultra Lounge
DJ ON THE ROOFTOP @ Dave & Buster's
DJ SHO @ RumFire (8:30PM-12:30AM)
DJs VJ BATTLE PLUS GOGOS @ Hula's Bar & Lei Stand (10:30PM)
ENERGY @ The Warehouse
FLIRT @ SoHo Mixed Media Bar
HUGS AND KISSES @ Bonsai
IMPULSE SATURDAYS w/ DJs BIG JOHN & WU CHANG @ Zanzabar
LIVE DJ DANCE PARTY @ Hula's Bar & Lei Stand (9PM)
MONKEY BIZ w/ DJs JAMI, LOGOE & JAYTEE @ M Nightclub (10PM)
NOIR @ Brasserie du Vin
ROCKERS ISLAND w/ DJs BONES & CONSCIOUS @ Da Big Kahuna Waikiki
SUGARHILL SATURDAYS @ Ige's
8TH ANNIVERSARY PARTY w/ DJ GERRY ROONEY @ thirtyninehotel (8PM)
DIRTY VEGAS w/ DJs GSPOT, KSM, RAYNE & MORE @ The Safehouse at The Republik (9PM)
IGNITE @ Bar35
LEE FOSS @ Asylum (11PM)
SLOW AND LOW DUBSTEP w/ DJs TOKI, MONKEY, PACKO & POSITIVE REGIME @ Lotus Downtown (10PM)
STEAMROOM PARTY w/ DJ MICHAEL FONG @ Bacchus Waikiki

GET YOUR EVENT LISTED! SPINZONE@HONOLULUWEEKLY.COM, TWO WEEKS IN ADVANCE.

SCORE

1.9% APR on a new or demo 2012 Scion

2.9% APR on a new or demo 2013 Scion

\$200 GIFT CARD with purchase of a new or demo Scion

Score a Scion. Score a great offer. Score BIG! Only at your Scion Hawaii dealers.

OAHU | 564-2400 BIG ISLAND | 935-2920 MAUI | 877-2781

*Not combinable with any other offers. Some restrictions apply. Not all customers will qualify. See a Scion Hawaii dealer for details. On approved credit. 1.9% APR on a new or demo 2012 MY xD (maximum to finance: \$19,000), iQ (maximum to finance: \$20,000), xB (maximum to finance: \$22,000), or iC (maximum to finance: \$25,000). 2.9% APR on a new or demo 2013 MY xD (maximum to finance: \$19,000), iQ (maximum to finance: \$20,000), or iC (maximum to finance: \$25,000). In stock, purchased and delivered between 10/1/12 - 11/30/12, or while supplies last. Excludes FR-S and Release Series vehicles. Program dates and details subject to change without notice. See ggp.com for gift card terms and conditions.



what moves you
scionhawaii.com

THE SCENE

ikai: Fri., 11/2–Sun., 11/4 and Fri., 11/9–Sun., 11/11, (8PM) \$7. lanikaimortgageplayers.org, 262-5482

🎉 **21st Annual World Invitational Hula Festival** Preserve, protect and enhance: These are the goals of E Hoi Mai I Ka Piko Hula, a contradictory “competition,” for it’s brimful of aloha. This three-day event is the largest hula festival in the world, bringing in participants from more than 20 countries in a massive celebration of the Hawaiian culture, where perpetuation of knowledge is more important than awards. *Queen Kapi’olani Hotel*, 150 Kapahulu Ave.: Fri., 11/9 and Sat., 11/10, (5:30PM) \$25–\$35 per day. worldhula.com, 486-3185

🎄 **Christmas Carol** The Chaminade University Performing Arts Department will present a play based on Charles Dickens’ timeless classic. Show times are 7:30PM 11/9–11/10; 7:30PM 11/14–11/17; and 3PM on 11/11 and 11/18. Tickets may be purchased in advance at Chaminade’s Humanities Office in Henry Hall (room 206A). *Loo Theatre*, Clarence T.C. Ching Hall, Chaminade University, 3140 Wai’ālae Ave.: Fri., 11/9–Sun., 11/18 \$5. 735-4827

🎭 **Alice in Wonderland** (See Hot Pick.) *Leeward Community College Theatre*, 96-045 Ale ‘Ike: Runs Thu.–Sun., 11/9–11/17 at 8PM (except 11/11, at 4PM) \$10–\$23. LCCtheater.hawaii.edu, 455-0385

🎭 **Disney’s The Little Mermaid Jr.** Sacred Hearts Academy presents the classic Disney adaptation of Hans Christian Andersen’s *The Little Mermaid*, including songs “Part of Your World,” “Kiss the Girl” and “Under the Sea.” Showtimes are 7PM except on Sun., 11/4 (2PM), and also 2PM on Sun., 11/11. *Mamiya Theatre*, Chaminade University, 3142 Wai’ālae Ave.: Fri.–Sun., 11/3–11/11, \$15–\$20. special-events@sacredhearts.org, 734-5058 ext 261

🎭 **Fishing for Wives** The world premiere of playwright Edward Sakamoto’s comedy about two Big Island fishermen who send for a picture bride from Japan. On Fri., 11/16, there will be a post-show talk story with Sakamoto. *Kumu Kahua Theatre*, 46 Merchant St.: 11/8–12/9, Thu.–Sat., 8PM; Sun., 2PM, \$5–\$20. kumukahua.org, 536-4441

🎭 **Freud’s Last Session** Hawaii Repertory Theatre presents the Hawai’i premiere of this play filled with the humor and minds of two brilliant men. *Kawanānako Backstage Theatre*, 49 Funchal St.: Fri.–Sat. at 7:30PM, 3:30PM on Sundays; play runs 11/2–11/11, \$20–\$30. hawaiireptheatre.org, 545-7170

🎭 **Ho’ike 2012—“The Adventures of Maka”** Na Maka O Pu’uwai Aloha presents their annual recital of hula and performing arts to benefit their scholarship fund. This year features various dances and TV and radio personality Shannon Scott, who is also the author of the new children’s book, *Maka the Magic Music Maker* (reviewed on pg. 22). *Hawaii Theatre*, 1130 Bethel St.: Sat., 11/10, (noon and 6PM) \$17–\$23. hawaiiitheatre.com, 528-0506

🎭 **O’ahu Fringe Festival** (See Feature.) *Chinatown*, The ARTS at Marks Garage, Loading Zone, Ong King Arts Center, The Creative: Thu., 11/8–Sat., 11/10, \$10 single show, \$25 3-show pass. oahufringe.com, facebook.com/oahu.fringe.fest, 528-0506

🎭 **Oil in the Alley** The final improvised rock ‘n’ roll performance of the year. *The Dragon Upstairs*, 1038 Nu’uanu Ave: Fri., 11/9, (10:30PM–midnight) \$5.

🎭 **SPARK Reading and Panel Response** (See Island Wise.) *UH Art Auditorium*, UH-Mānoa, 2535 McCarthy Mall: Wed., 11/14, (5PM) Free. omalley@hawaii.edu, 956-9609

🎭 **Speed the Plow** (See Hot Pick.)

Mānoa Valley Theatre, 2833 East Mānoa Rd.: Runs 11/8–11/25, Wed.–Thu., 7:30PM; Fri.–Sat., 8PM; Sun., 4PM, \$15–\$30. manovalleytheatre.com, 988-6131

🎭 **The Curse of Lou-Ling** A royal suitor must solve three riddles in order to win the hand of the Princess, but she fears the curse of her royal ancestor who died because of a man’s cruelty. When the suitor solves the riddles, he must win her love in this kid-friendly opera. *Hawaii Theatre*, 1130 Bethel St.: Wed., 11/7, (7PM) \$2–\$7. hawaiiitheatre.com, 528-0506

🎭 **The Good Doctor** A series of funny, vaudevillian scenes inspired by the stories of Russian playwright Anton Chekhov, written by Neil Simon and directed by Joyce Maltby. *Paul and Vi Loo Theatre*, Hawai’i Pacific University campus, 45-045 Kamehameha Hwy.: Thu.–Sun., 11/2–12/2, \$5–\$20. hpu.edu/theatre, 375-1282

🎭 **The Nutcracker** (See Hot Pick.) *Blaisdell Concert Hall*, 777 Ward Ave.: Fri., 11/9, 8PM; Sat., 11/10, 7:30PM; Sun., 11/11, 2PM, \$35–\$99 plus fees. balhawaii.org, ticketmaster.com, 521-8600

🎭 **The Raku-Come, RAKUGO! Show** Japanese Rakugo-style stories, in which the performer sits down the entire time. The hilarious stories will be paired with vaudeville-style variety acts. Tickets available the night of the performance, one hour beforehand at the Kennedy Theatre Box Office. *Earle Ernst LAB Theatre*, The side of Kennedy Theatre, UH-Mānoa campus: Fri.–Sat., 11/9–11/10 and 11/16–11/17, (11PM) \$5–\$10. 956-7655

🎭 **Uncle Vanya and Zombies** The world premiere of Markus Wessendorf’s deconstruction of Anton Chekhov’s classic, staged during a reality show produced in a theater-turned-TV station in a post-nuclear O’ahu wasteland. ASL performance on Sat., 11/17; pre-show chats at 6:30PM on Fri., 11/9 and 11/16 and Sat., 11/17; post-show chat on Sat., 11/10; UH student buy-one-get-one-free night on Thu., 11/15. *Kennedy Theatre*, 1770 East-West Rd.: 11/9–11/10 and 11/15–11/17 at 8PM; 11/18 at 2PM \$5–\$24. etickethawaii.com, 483-7123

Auditions

🎭 **Boeing Boeing** MVT is looking for two men and four women for an upcoming farce to be performed throughout January. For descriptions of characters, see website. *Mānoa Valley Theatre*, 2833 East Mānoa Rd.: Mon., 11/12, (7PM) manovalleytheatre.com, 988-6131

🎭 **Kolohe Puppet Slam** Puppeteers, here’s your chance! Try out for the Kolohe Puppet and Clowing Slam, which will be held Fri., 12/14 at 8PM at the Ong King Arts Center. All levels of experience are welcome with audition pieces 1–15 minutes long; multiple performances allowed. There will be prizes awarded, including the possibility of being invited to perform in the 2013 National Puppetry Slam. Auditions now through performance date, or until all slots are full. kolohepuppet@gmail.com, facebook.com/KolohePuppetSlam, 457-9324

🎭 **Urinetown: The Musical** Hawaii Education for the Arts (HEARTS) is holding auditions for this satirical comedy. Please prepare 16 bars of a musical theater song. Bring sheet music; accompanist will be provided. Open to 14–19-year-olds and HEARTS alumni. The show will run in January at Palikū Theatre. *St. John Lutheran Church*, 1004 Kailua Rd., Kailua: Sat., 11/10, (10AM)

On Sale

🎭 **An Evening of HI Fashion** It’s time to pull out your high-fashion vintage

clothing for this show of designs by Alfred Shaheen, Andy South and Reyn Spooner, with food and drink from Hale ‘Aina and Café Pūlama. *Bishop Museum*, 1525 Bernice St.: Sat., 11/17, (6–9PM) \$55–\$75. bishopmuseum.org/hifashion, 847-8296

🎭 **Jake Shimabukuro & Friends** Known worldwide for his revolutionary take on the classic ‘ukulele, Jake Shimabukuro has surpassed boundaries for years, pushing the limits of classical Hawaiian music to something hip and modern that younger generations enjoy. In support of his latest album, *Grand Ukulele*, Jake will take to the stage with some friends to celebrate the home he loves with the ‘ohana who loves him back. *Hawaii Theatre*, 1130 Bethel St.: Sat., 11/24, (8PM) \$20–\$60. hawaiiitheatre.com, 528-0506

🎭 **Rain: a Tribute to the Beatles** Tickets are now on sale for Rain, a performance of The Beatles’ discography live onstage, including the most complex and challenging songs that The Beatles themselves recorded in the studio but never performed for an audience. Visit ticketmaster.com or call (800) 745-3000. *Blaisdell Concert Hall*, 777 Ward Ave.: Tue., 5/14–Sun., 5/19, \$30–\$75 plus fees.

Literary

📖 **3-2-1 Sale** On Saturday, all books will be \$3, they’ll be \$2 on Sunday and on Monday, they’ll only be \$1. Proceeds benefit Hawai’i’s 50 public libraries. *Harbor Warehouse*, Next to Re-use Hawai’i, on Keawe Street: Sat., 11/10–Mon., 11/12, (9AM) friendsofthelibraryofhawaii.org, 536-4174

📖 **Bookfair** Ala Moana Barnes and Noble is sponsoring a bookfair to benefit Kaiser High School’s Books and Movies Club. A percentage of the sales will go towards the club if mentioned at checkout at any Barnes and Noble store, but the Ala Moana location will host a free kids storytime at 11AM and meet-the-author sessions with Chris McKinney at 2PM. You can also use bookfair ID #10916872 when ordering online from 11/10–11/15. *Barnes and Noble stores*. Sat., 11/10, 949-7307

📖 **Lilian Cunningham’s Writing Retreat** An opportunity to meet and write with other writers with varying skills and experience. Share snacks, ideas and creative energy. For more info go to windward.hawaii.edu/writing-retreat. *Hale Akoakoa, WCC*, Room 105, 45-720 Kea’ahala Rd., Kāne’ohe: Sat., 2/25–Sat., 11/17, (9:30AM–2PM) \$8; \$10 for walk-ins; or \$70 for all 9 sessions.

📖 **Meet Roy Chang** Author and illustrator of the new children’s book *Cacy and Kiara and the Curse of the Ki’i*, Roy Chang will discuss how he created the manga-style drawings and story. Copies of the book will be for sale for only \$10. See a review on page 22. *Salt Lake/Moanalua Public Library*, 3225 Salt Lake Blvd., Wed., 11/7, (3PM), 831-6831; *Aiea Public Library*, 99-143 Moanalua Rd., Sat., 11/17, (11AM–noon), 483-7333 Free.

📖 **National Writer’s Association Meeting** Due to the election, the National Writer’s Association meeting has been moved to the second Tuesday this month, rather than the first. *Makiki Christian Church*, 829 Pensacola St. (enter on Elm Street): Tue., 11/13, (7PM) Free.

📖 **Once Were Pacific** Author Alice Te Punga Somerville will read from her new book about how Maori and Pacific people frame their connections to the ocean, New Zealand and each other at a launch this Sunday. *Revolution Books*, 2626 S. King St.: Sun., 11/11, (3PM) Free. revolutionbookshonolulu.org, 944-3106

📖 **Wendy Arbeit at Brown Bag Biography** Author/researcher Wendy Arbeit

will discuss the back story of her latest book, *Links to the Past: The Work of Early Hawaiian Artisans*, which includes more than 1,400 line drawings. Arbeit will explain the process by which she researched and created these. *University of Hawai’i at Mānoa*, Center for Biographical Research, Henke Hall 325, 1800 East-West Rd.: Thu., 11/8, (noon–1:15PM) Free. biography@hawaii.edu, 956-3774

Call to Authors

📖 **Honolulu Weekly 2nd Annual Literary Contest** We’re looking for short fiction (1,250 words), poetry (500 words) and non-fiction essays (1,250 words). Deadline is Wed., 11/14, literary@honoluluweekly.com

📖 **James M. Vaughan Poetry Contest** For writers who have lived in Hawai’i at least one year, the James M. Vaughan Award for Poetry is looking for entries. HPU will award the winner \$250 and publish their work in Hawai’i Pacific Review, their annual lit mag. Send no more than three typed poems (100 lines max each) with a cover page stating your name, address, phone number, email and name of poems, plus a biography, to James M. Vaughan Award for Poetry, 1060 Bishop St., LB 7-A, Honolulu, HI 96813. Do not include any author identification on the actual poems. Submissions must be postmarked by Sat., 12/15 pwilson@hpu.edu, 544-1108

📖 **Playwright Contest** Kumu Kahua Theatre has teamed up with the University of Hawai’i at Mānoa Theatre and Dance department to challenge playwrights to finish their work and have a chance of getting their play produced. Deadline is Wed., 1/2/13. Free. kumukahua.org, 536-4222

Outside

🦋 **James Campbell National Wildlife Refuge** Learn about wetland birds who spend the winter at this refuge. Please reserve a spot with Colleen Soares to find out the meeting time and place: csoares48@gmail.com, 748-9215. Sun., 11/11. hi.sierraclub.org/oahu

🏃 **Kailua Surfriders 5K and 10K** The Friends of Kailua High School is sponsoring a 5K and a 10K run/walk beginning at the Kailua High School gym. Applications can be obtained in the *Hawaii Sports* magazine, at Kailua High School, by emailing edracers@aol.com or by going to friendsokailuahigh.com, and will be accepted on the morning of the race starting at 6AM. Packet pickup and additional registration is on Sat., 11/10 at Kailua High, noon–3PM, and the morning of the race, 6–6:30AM. *Kailua High School*, 451 Ulumanu Dr., Kailua: Sun., 11/11, (7AM) \$15–\$25.

Botanical

🌱 **Composting with Worms** Ralph Rhoads, longtime teacher and expert in composting with worms, will teach a class on soil ecology for those who love gardening and want to improve their gardening skills. 9AM at 1199 Dillingham Blvd., 11:30AM at 1127 Kailua Rd. and 2PM at 45-580 Kamehameha Hwy. *Koolau Farmers stores*. Sat., 11/10, Free.

🌱 **Hawaiian Wreath Making** Make a wreath using dried materials from the garden or your own yard with the help of Melody Fanning. Reservations required. *Wahiawā Botanical Garden*, 1396 California Ave.,

Continued on Page 24

Holiday Gift Guide

Tired of hearing “it’s the thought that counts?” Gift-giving help is here. Check out our Gift Guide issues this December 5, 12, and 19.

Honolulu Weekly

Advertisers don’t miss out. Call your account rep 528-1475 ext. 17 for Laurie or ext. 14 for Colleen.

www.honoluluweekly.com ■ November 7–13, 2012 ■ Honolulu Weekly 11

WINTER BOOKS



As we edited Honolulu Weekly's Winter Books issue, news broke of the Penguin/Random House merger that will produce the world's largest book publisher. More consolidation of the industry will follow—a gloomy prospect for aspiring and established authors alike.

All the more reason to appreciate and support our Hawai'i literary landscape, which this season has showered us with a rich array of outstanding books, all by local writers or on local themes.

Chris McKinney's *Boi No Good* is his strongest novel to date, delivering an unsparing overview of Island society. *Boi*, the child of an addict, is a murderer and a cop who's filled with hate—yet also a loving father. A deluded revolutionary, he tries to blow up Waikiki to beat “that devil, the one who brought the white man to Hawaii, the

one who killed off all the natives, the one who's working on turning this island into a six-hundred-square-mile tropical resort donut built on the bones of past people ...”

The contrast with another book that arrived on my desk, the memoirs of the sweet, pious Henry Opukai'ia, got me thinking about what makes a good or bad boy (or girl)—and reminded me of another Hawai'i-born writer, Barack Obama, who told us that he did inhale—yet still got elected President.

Writers are born of readers, and reading is all about understanding different people and places and judging—for yourself—what's wrong or right, or both. Stories give our lives their shape, and you'll find plenty to enjoy, fact and fiction, in this issue.

—Mindy Pennybacker

A Beautiful Mind: Henry Opukai'ia

Hawai'i's first missionary was a young native Hawaiian

MINDY PENNYBACKER

This curious, charming and slender volume feels incomplete, but then so was the truncated life of the writer, Henry Opukai'ia, who died in 1818 at the age of 26 in Connecticut, far away from his Big Island home. Though labeled a memoir, it is annotated by the editors and interspersed with recollections of others who knew the author.

Reminiscent of Pip in *Great Expectations*, Henry is an orphan who seeks to improve his lot in the world. Like Pip, he seems stamped by an heroic destiny; unlike Pip, Henry, who left Hawai'i of his own volition on his personal voyage of discovery, did not live to fulfill his vision. Others did, however: The impression Henry made as a Bible student and a friend in New England, his expressions of love for his home and his desire to return and teach his people Christianity inspired the first missionaries to embark for the Islands after his death.

The Henry we meet is open-minded

and eager to learn, and he learned quickly. He seemed to have no fear of the outsider, the haole, perhaps because he had had more reason to fear his own people, having seen his mother, father and siblings killed by a rival chief when he was a boy.

In New York, invited to an American home, he writes, “I thought while in the house of these two gentlemen how strange to see females eat with men.” This is followed by the editor's annotation: “It is well for the young to understand that in the Sandwich Isles, as in all heathen countries, females were degraded, and made the servants and drudges of men. The Gospel raises them from this servitude ...”

Scarcely able to speak or understand English, much less read or write it, Henry is at first perceived as dull. “But when the question was put to him, ‘Do you wish to learn?’ his countenance began to brighten,” the editors recount.

Neither shy nor easily intimidated, Henry is quick-witted, turning the tables on his interlocutors who have kept telling him, as he struggles to pronounce English words, “to just ‘try ... it is very easy.’” Henry asks them

to make a cup with their hands, dip them into water and raise this to their mouths, as Hawaiians do when drinking from a spring. When they inevitably spill the water, he urges them to “try ... it is very easy.” He proves an excellent parlor companion due to his gifts of mimicry, and a good sport when he himself is imitated—it so delights him that he rolls laughing on the floor. He also works hard for his room and board, with scythe and sickle, in the fields.

Twenty years ago, in Cornwall, Connecticut, I attended the burial of a writer friend who loved that place, where she spent every summer with her young daughter. It was autumn, and the graveyard was on a hill, bordered by hand-stacked New England rock walls and overhung by old willows, oaks and maples in their fiery prime. It was bitterly cold; even the bright gold sunlight gave no warmth.

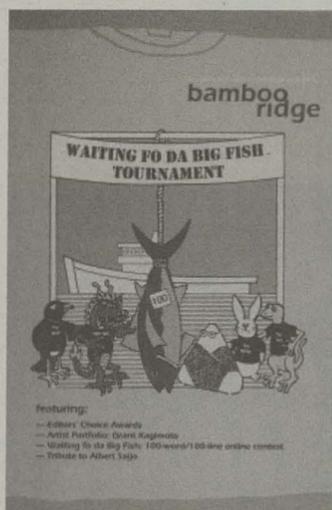
I wish I had known at the time of Henry Opukai'ia who was buried in Cornwall. The old rock walls, following the curves of the land, must have reminded him of his home. In 1993 his remains were reburied in a church cemetery in Kona—photos in this revised



Memoirs of Henry Obookiah
Edwin Dwight
Women's Board of Missions for the Pacific Islands, softcover, 89 pages, \$24.95

edition include the inscription, on his headstone, of what were nearly his last words: “Oh! I want to see Hawai'i! But I think I never shall—”

Perhaps, if he had lived, the outcome might have been happier for his people. *



100 to the Max

Bamboo Ridge's latest is a mixed plate of familiar and fresh

her grandparents, "imagining that almost transparent fairies could appear out of the shrubbery..." Lisa Linn Kanae's understated "Bobby Pin" is narrated by a local girl working at McDonald's Waikiki who is hurt, though she'd never admit it, by a white customer's insult. An excerpt from Mayumi Shimose Poe's novel features the mother of a soldier's child, in a fraught airport homecoming scene. In Lois-Ann Yamanaka's "Weiner," a youth copes with a pressuring father ("Be a winner. Not a whiner.") by under-achieving at school and finding heroic pride in a hot-dog eating contest rather than the help he gives his grandmother. Lee Cataluna's "Koloa" also has an ironic twist that eludes the narrator. In "Da Local Spirit" Lee Tonouchi spins a masterly and funny haunted-house tale. Characterization, conflict and dialogue are strengths in these three works that one wishes appeared more consistently in this uneven collection.

Sylvia Watanabe's poignant poem "Atomic Histories" juxtaposes Hiroshima, where "A door had opened into the air/ There you were then you weren't," with Bikini, where

the bomb "turned the ocean inside out." Wing Tek Lum litanizes the deaths of ordinary Nanking citizens—the fishmonger, the tea house waitresses, the lantern maker's baby—in "The Murder." In Amalia B. Bueno's persona poem, a native Hawaiian prisoner tells her wrenching tale.

Darrell Lum portrays Cane Haul Road artist Grant Kagimoto and includes several of his irresistible designs, such as "hardly any char siu nowadays" and "quack seed."

Especially rewarding are 20-odd pieces by writer-philosopher Albert Saijo, a 442nd vet who hung with the Beats and lived in Volcano. He insisted on all caps: "LETS TAKE DOWN EVERY SIGN AND BECOME A JAM OF EXISTENCE."

Bamboo Ridge still cultivates an outsider sensibility, even though its contributors have long since become insiders. Still, while 34 years is impressive, a little magazine called *The Dial* once changed the universe of words in nine.

Bamboo Ridge Issue #100
 Edited by Eric Chock and Darrell Lum
 Bamboo Ridge Press, softcover, \$18

Beyond Gratitude

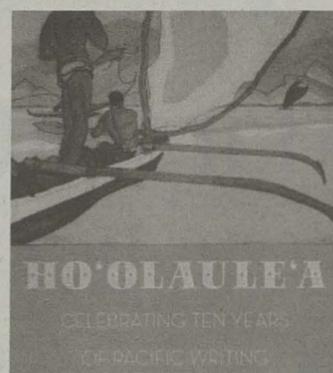
Renderings of nature and nurture

MINDY PENNYBACKER

"They must have been stories before they were real, the Hawaiian islands, don't you think?" asks Brian Doyle in the introduction to this anthology.

I was expecting something more literary—on the order of rigorously composed and edited short stories and nature essays, say—from a decade-old writers' group whose mentors have included W.S. Merwin, Bill Kittredge and Barry Lopez. Instead, it's a collection of well-crafted, earnest, if too-often sentimental and fragmented, poetry and prose.

Part of the problem may lie in self-consciousness. In "Just Visiting," Pam Woolaway, glimpsing night fishermen on the reef and families at dinner, thinks, "But I will never feel completely local." Dot Pua feels grateful for being included in a grave-cleaning trip with a local friend, as does Jean Rhude after practice with her local canoe club. In both cases the nature writing is fresh and



Ho'olaule'a: Celebrating Ten Years of Pacific Writing
 Edited by Brian Doyle and Mahealani Perez-Wendt
 Pacific Writers' Connection, 2012, 124 pages, \$18.95

evocative, yet fails to resonate more deeply. Gems include Namoi Sodehani's recollection of her grandmother: "When I was young her/Hunger filled the house..." Māhealani Perez-Wendt's "Remembering Lawai Valley" describes her family's garden: "We learned about kinship and from the earth, we learned our place." Ku'ualoha Ho'omanawanui's "Wanini" starts with fish and poi and ends with a family in a rowboat staring up at the moon, "Hina's full radiant face beaming," as the mother reveals, "there are men up there walking on her surface." Joan Conrow explores the different Hawaiian names for mists—the ko'i'ula "carry rainbows... even intact perfect arches," in Waimea Canyon, but "... the Koke'e mist was special, alive."

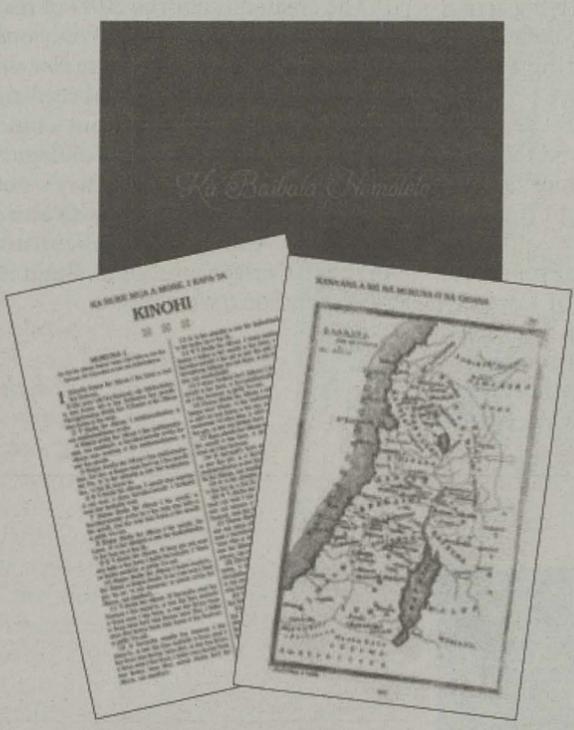
MINDY PENNYBACKER

The 34th-year anniversary of Bamboo Ridge is a triumph. Without losing its pidgin populist edge, this small, independent press has eclipsed the old, academic, Hawai'i literary establishment. In *Issue #100*, there's much to like.

The drily shimmering "Sky Watching" by Gail Harada contrasts predictions and expectations with reality and chance. Children watching a comet "did not comprehend its impact on them," but another night, "the moon emerged from its eclipse... like the princess of clouds and mist..."

Marie M. Hara's "Sugar" depicts a lonely Big Island plantation child living with

New THIS WINTER from Mutual Publishing



Ka Baibala Hemolele

The publishing event of the decade!

This new Hawaiian Bible incorporates Hawaiian kahakō and 'okina: black bonded leather softcover 1,456 pages • 6 x 9 inches biblical maps • presentation page genealogy/family pages

Partners in Development Foundation

<p>HAWAII'S Baby & Toddler COOKBOOK Recipes with child-proof ingredients</p>	<p>Hawai'i BAKES Cakes, Pies, Cookies, Biscuits & other Goodies</p>	<p>\$266 MILLION WINNING LOTTERY RECIPES</p>	<p>THE HAWAIIAN TATTOO BY KWIATKOWSKI</p>
<p>L & L Hawaiian Barbecue COOKBOOK by Eddie Flores, Jr.</p>	<p>HAWAIIAN MUSIC & MUSICIANS AN ENCYCLOPEDIA HISTORY</p>	<p>O'AHU BEACH ACCESS A Guide to O'ahu's Beaches through the Public Rights of Way</p>	<p>Boi No Good A novel of family, crime, and betrayal in a Hawai'i of turmoil</p>
<p>Chris McKinney Author of The Tapes & Other True Stories</p>	<p>HAWAIIAN BATHROOM BOOK Light Reading for the Lua, Airport, Bus, Waiting Room</p>		

Mutual Publishing, LLC 1215 Center Street, Suite 210, Honolulu, Hawai'i 96816
 Ph: (808) 732-1709 • Fax: (808) 734-4094 • info@mutualpublishing.com • www.mutualpublishing.com

Available wherever books are sold

Hardbitten Hawai'i

A veteran journalist tries his hand at pulp crime

JAMES CAVE

In detective fiction circles, the name of neophyte author Charley Memminger may never have the same ring as those of Clive Cussler or John D. MacDonald. That said, Memminger's first novel, *Aloha, Lady Blue*, reads like the love-child of these two specimens of tropical-flavored crime, with a bit of Honolulu's TV sleuth Thomas Magnum thrown in. Which isn't a bad thing: In genre writing, after all, a little imitation is often half the fun.

Mixing Hawaiian history with a mystery involving deep underground organized crime syndicates, dirty cops, secret Chinese societies, ginchy Russian lesbians and a self-serving, seductive Punahou grad, *Lady Blue*, while no literary endeavor, makes for a rapid beach read—right down to the Hawaiian Tropics aftertaste.

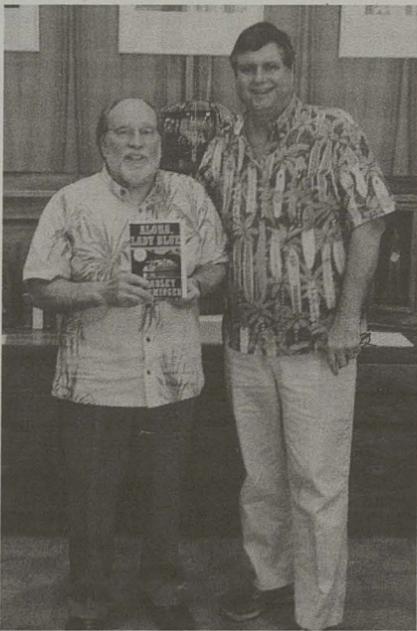
When Wai Lo Fat, an elderly Chinese land developer, is found dead in a few feet of taro field water at his Kāhala home, his alluring granddaughter Amber Kam calls upon her fellow Pun classmate and hermitic ex-Honolulu Journal crime reporter, Stryker McBride. A somewhat numb-to-the-world, lackadaisical wise-ass who could have profited from more character development, McBride (his houseboat, in homage to MacDonald's hero, is named "Travis McGee") sniffs around, discovering layer upon layer of deep Chinese-Hawaiian secrets.

Memminger mixes the local-based, self-deprecating humor found in his former *Star-Bulletin* "Honolulu Lite" column and his experience as a crime reporter. *Aloha, Lady Blue* is funny. It paints a sardonic, if not always accurate, view of Hawai'i society from the perspective of a haole who's been here longer than many kama'āina.

Bland as McBride, the narrator, proves at times, he's happily accompanied by a slew of memorable charac-

ters. Auntie Kealoha, the dear, sweet, ruthless, old lady queen of organized crime; Tiny Maunakea, her 400-pound Hawaiian assistant with a Victorian turn of speech; Blue Ho'okane, McBride's Shaft-ian ex-cop, surf pal co-detective; and Amber Kam—who probably looks exactly like Tia Carrere—all do important service to the novel. But it can't be denied that the main character in *Aloha, Lady Blue*, as illustrated throughout with sometimes-tangential history lessons, is O'ahu, and her dysfunctional geographic, government and social structures.

Memminger, with his keen eye and smart perspective on the inner workings of the underbelly of Hawaiian politics and culture, may have arrived at the right time to fill the much-bemoaned void in grittily authentic, seedy Hawai'i-based detective crime fiction. St. Martin's Minotaur Books has scheduled a sequel for 2014. *



Aloha, Lady Blue
Charley Memminger
Minotaur/St. Martin's Press, Jan. 2013
Hardcover, 320 pages, \$24.99

Breaking Bad, Island-style

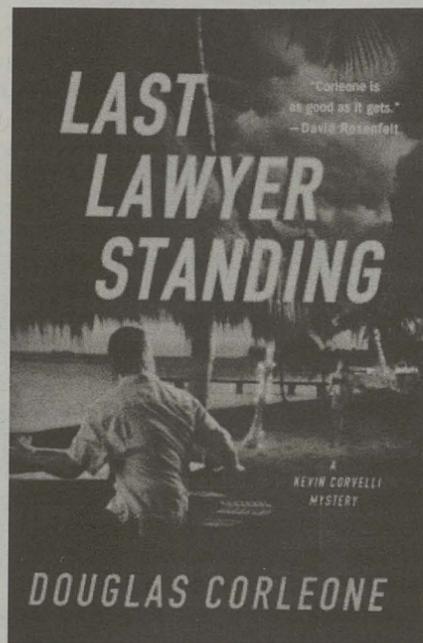
Last Lawyer stands as a straightforward, enjoyable read

Legal thrillers and police procedurals are my not-so-guilty pleasure. But I tend to steer clear of those set in Hawai'i, especially those written by offshore authors. They always get it wrong which makes me cranky. A little license with geography or even history is acceptable, but when they try to penetrate the culture, or throw in "color" to give the story a sense of place, they get the pidgin wrong. The characters are as stereotyped as the cast of the original *Hawaii Five-0*.

Which makes *Last Lawyer Standing* a pleasant surprise. Author Douglas Corleone and his lead character, Kevin Corelli, are both attorneys transplanted to Hawaii a few years ago. And, for the most part, they both get it right. (At least, the book never went flying across the bedroom as others have done.)

I'd just finished re-reading a novel by J. A. Jance; her detective protagonist, J. P. Beaumont, is a Seattle-based investigator and, since I lived there for 20 years, it is a feast of memory for me when Beaumont drops into the late-night piano bar-cum-greasy spoon where you might run into anyone from the mayor to the lowest of low-lives (including formers from the then-nearby newspaper where I worked).

I wanted that atmosphere in Hawai'i from Corleone, along with a spank-



Last Lawyer Standing
Douglas Corleone
Minotaur Books, hardcover, \$24.99

ing plot, and, for the most part, I got it—though he was lighter on the color than the plotting. One smart thing: He describes pidgin (the "d"s that sound like "t"s, the dropped rs, the reserved sentence construction), but doesn't attempt to render it, much. So you know the accused, a Samoan drug dealer who may be a murderer, is speaking pidgin but it doesn't get in the way.

And that plot? Pretty far-fetched. Corleone actually found it necessary to append a note emphasizing that the HPD he created is not the HPD of real life—not literally possessed of only one honest member with everyone else on the take. But it met my casual reading needs: characters in which one could emotionally invest, believable dialogue, a rapid-reading plot. The story's not pretty, and perhaps reflects O'ahu's drug- and crime-sodden subculture more than Corleone meant to. But it is, as with this book, what it is. *

Music, Mana and the Outside World

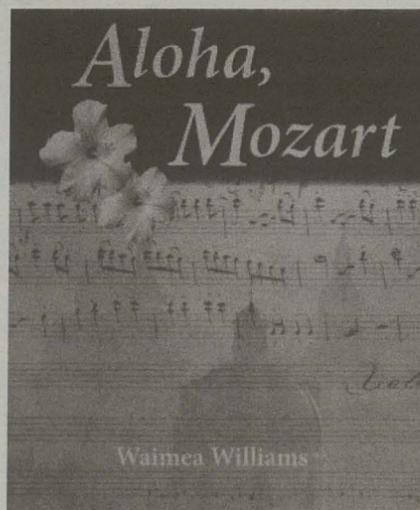
A first novel unfurls like a brilliant flower

BOB GREEN

The unlikely but convincingly drawn journey of a Kaua'i-born singer from small-kid time to New York and then, at the heart of this first novel, to Salzburg—just before the Russian tanks approach the city in 1968—is catalyzed by her love of music. In *Aloha, Mozart*, as Maile Manoa progresses from Hawai'i child entertainer to a 26-year-old classical performer on the cusp of international success, so does her understanding of the world outside and the intricacies and ironies of success in a culture shadowed by both Mozart and Hitler, moving from high art to the ironies of politics, passions and slowly-unveiled secrets.

As the novel deepens from a coming-of-age tale to a sophisticated story seeking to explain how understanding and talent are nourished and challenged by cultural complexities, Maile's sojourn reveals the hidden currents of psychological truths, as applicable to Hawai'i as to Old Europe. We experience Maile's deepening sensibilities as a singer and human being. (Kaua'i's Waimea Williams spent a decade in Austria and Germany as an opera singer.)

As readers of Williams' memoir *Aloha, Kauai* can testify, she is a real writer, able to shape material dramatically and emotionally, leaving a vivid imprint in the mind of the reader. The unique experiences of the writer and her main character are compelling both as story and revelation of psychological



Aloha, Mozart
Waimea Williams
Luminus Books, Oct. 2012
Paperback, 280 pages
\$18.95

growth: Maile Manoa comes alive as she becomes aware of the ironies and buried truths in island, mainland and European civilizations—the relationship between simple music and high art, the costs and benefits of having powerful men and women as mentors and complex friends.

Williams' true range comes to full flower in a scene in which Maile first

encounters Professor Jann, a mentor of great talent and sensitivity who nonetheless wonders if this singer has the character demanded of a great performer, and whether she has been adequately prepared by her success in Hawai'i and New York. Her progress has to be made through a series of grueling singing competitions, step by step upward. Finally, at the pinnacle of certain success, Maile is confronted by a dilemma she could not anticipate.

At the thematic center of her story, we read on as the beautifully written conflict envelopes her, and wonder, as we are meant to, what will be the nature of Maile's choice. *

Lit Up by Language

In *Sky Lanterns*, contemporary Chinese poetry illuminates complicated terrain

JANINE OSHIRO

Even for the well-versed poetry enthusiast, Chinese poetry can begin and end with the short bangs of “The River-Merchant’s Wife.” But we’ve traveled far from Ezra Pound’s translation of that eighth century love letter. The road from Cho-Fu-Sa veers and switch-backs to the White Terror, the Cultural Revolution, Tiananmen Square, sweatshop labor, and Richard Gere’s plea for a free Tibet. Not to mention, the trees dressed according to season and the everyday vicissitudes of light. Edited by Frank Stewart and Fiona Sze-Lorrain, *Sky Lanterns: New Poetry from China, Formosa, and Beyond* illuminates this complicated terrain with stunning and provocative poems, prose, and photography.

“Ancient Enmity,” the opening essay by Bei Dao, a poet in exile since 1989, acts as a manifesto for the work that follows. Standing apart from society, writers must confront the oppressive nature of both the “official language” of the past and the “lingual rubbish” of the present: “Writers must recognize this reality, and through their work restore the freshness, plenitude, and incisiveness of language—and its power to contemplate and name the world anew.” The poets in *Sky Lanterns* accept Bei Dao’s charge.

Yi Lu’s poem “Is There Such an Eagle” is an example of renaming and remaking through image and interrogation: “Is there an eagle who admits in its cherry-sized heart / there is no lightning no storm no hail / just an urge of warm blood.” The eagle in this poem transforms into a creature strangely tender and afraid. Wei An’s “Life on Earth” startles with its attentiveness to descriptions of the natural world juxtaposed with surreal twists. The translator’s note that he found it difficult to translate “the unguarded expressions of emotion and the direct discussion of truth, beauty, and goodness” illustrates the root of Wei An’s power. And Bei Dao’s “incisiveness of language” cuts painfully in Barbara Yien’s “The White Terror” simile: “Efficient as

the cleaner in a gangster / film who wipes cerebrum / from linoleum, then vanishes.”

This issue of *Mānoa* is fierce and luminous. The editors have assembled an impressive collection that indeed names “the world anew” through language and the quiet and exquisitely detailed portraits of the Lisu people by Luo Dan. Even though he captures this ethnic minority in their rural landscape, the photographs echo a moment in Lan Lan’s poem “Unfinished Voyage,” in which she catalogues the daily sights and sounds of the city, before arriving at the poem’s heart: “Before the window, / I’m thinking: I love this world. There, / a fissure opens, my chance is here.” As I turned the pages to face the Lisu—



Sky Lanterns: New Poetry from China, Formosa, and Beyond,

ed. Frank Stewart and Fiona Sze-Lorrain (University of Hawai’i Press, 2012) Paperback, 155 pages, \$20
for example, the young man staring from the middle of a blurred stream, his shoulders composed of angles of light—I couldn’t help but feel a fissure open.

My chance to love this world is here. *

I Dream of Jelly

M. Thomas Gammarino packs a feast of brainfood into a couple of bites

JAMES CAVE

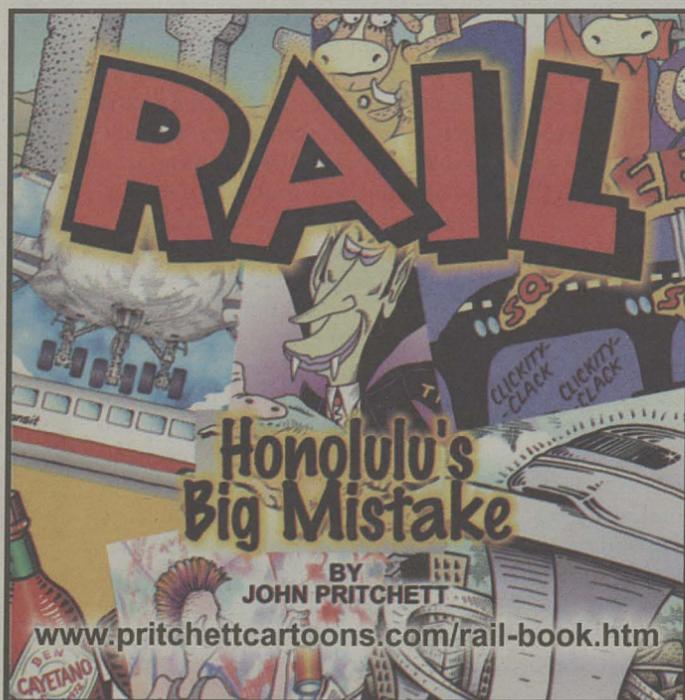
Jellyfish Dreams, an e-novella by Honolulu writer M. Thomas Gammarino, jams a universe of ideas into a tiny package—like maybe 175 kilobytes. It’s hard to imagine a more ambitious work of short fiction, taking on as it does the illusory of time, the mystery of religion, the logic of science versus faith (or the lack of difference between the two) and the human capacity for love in life, death and immortality, illustrated by quotes from Kierkegaard, Nietzsche, Sartre—all in what might be too brisk a read to ever let these ideas totally sink in.

Sam, a sort of agnostic philosophizing scientist, drops his bookmark while reading one day and, when reaching under his sofa to pick it up, discovers a black hole. As the world turns to the quandary of why a black hole would appear, and more

and more people fanatically and methodically jump into the abyss of it, potentially “spaghettifying” themselves as it is described, Sam tries to process what this all means in relation to getting over the death of his love, Camille.

Gammarino writes with the quick eloquence and absurdity of a modern Donald Barthelme, as if he holds his jokes in his cheeks and spits them out at the right moment. He’s satirical of our devotion to capital-U Unknowns—the hole simultaneously representing faith, science and the void of love, and illustrating that the subscribers to each of these opposing philosophies (“Mystics & Skeptics”) are essentially the same: mere believers. *

Jellyfish Dreams,
M. Thomas Gammarino
Amazon, 2012
Kindle Single, 175kb
(76 pages), \$1.99



Native Books

Mai ke kumu a ka wēlau

From the trunk to the leaf tip. We carry the most complete selection of books about Hawai’i and the Pacific.

Native Books/Nā Mea Hawai’i
Ward Warehouse • 596-8885
www.nativebookshawaii.com

Engraved At Lahainaluna By David Forbes

A History of Printmaking By Hawaiians At The Lahainaluna Seminary, 1834-1844

Hardcover \$75, Limited edition \$150

Raved about by the media, *Engraved at Lahainaluna* captures views of old Hawai’i before the age of photography through copperplate engravings. There are only 1,350 printed copies of this rare book. Published by the Hawaiian Mission Houses Historic Site and Archives, there are only 150 limited edition boxed copies, numbered and signed by the author.

Available only at Mission Houses’ Award-Winning Gift Shop. Mention this ad and get a 20% discount off of the hardcover book through December 29th.

553 South King Street • Honolulu, HI 96813
(808) 447-3926 • Missionhouses.org
@MissionHouses

America's Opium War

A Chinese soldier and his mixed-blood daughter are at the center of this unflinching novel of the Civil War

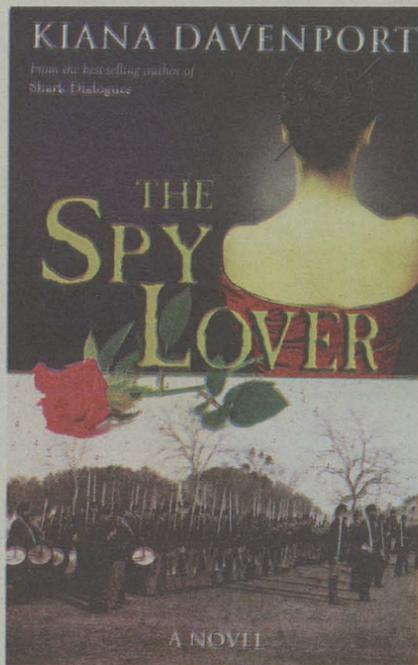
DON WALLACE

Let us now praise the woman warrior. For too many years—centuries, actually—writing about war has been a man's game. And for too many years, reading war fiction has been about as deep an experience as watching a couple of boys play with toy soldiers. Aside from the diligent recreation of Gettysburg in *The Killer Angels*, it's usually only the anti-heroic stuff, such as *Catch-22*, *A Thin Red Line*, and the Waterloo sequence in *War and Peace*, that rises above the level of pulp. Americans like their war safely sentimentalized, or even better, played on a game console with plenty of cool special effects.

But merely having a woman author isn't what makes *The Spy Lover*, a novel about the Civil War that follows the fortunes of a Chinese infantryman for the Union, Johnny Tom, his daughter Era and Warren, her Confederate lover and patient, so memorable. Sure, it may come as a surprise to her fans that our own Kiana Davenport, who made her bones on sweeping Hawaiian family melodramas like *The Shark Dialogues*, *Song of Exile* and *House of Many Gods*, has written a book steeped in gore, misery, death, drug addiction and bereavement. But the shock is in Davenport's writing and material.

Like the best historical fiction, the book's deep research is felt in every line and authenticates every character, no matter how strange or shocking, yet comes across as naturally as breathing. In this *The Spy Lover* easily joins and even surpasses *Cold Mountain* and our national real estate love triangle, *Gone With the Wind*.

Thus, when one-armed cavalryman Warren Davenport (based on one of the author's Confederate relatives) rides into yet another battle that will resemble a charnel house, he swallows an opium ball to control his pain and his bowels, then "... feels the tightening in his buttocks and his testicles as war



The Spy Lover
Kiana Davenport
Thomas & Mercer, 2012, 300 pages, softcover, \$14.95

brings him into its full scrutiny."

Thus, when his nurse and lover, the Chinese-Native American-Caucasian spy Era Tom, comes upon the mutilated corpses of two women murdered after a gang rape, "she moves closer and examines their fingernails. Under one woman's nails she finds not skin but bits of cloth. The dark blue wool of Federal uniforms. It could have been the same troopers who escorted her here." Yet she continues to spy for the Union.

Davenport has never been one to accept limitations, or abide by other's people's rules for what a part-Hawaiian, part-haole should write about. Her elan serves her well here, whether summoning the racial hysteria of the South coupled to its unyielding code of valor, or describing the endless carnage of the (painstaking recreated) battlefields. Her depiction of the lives of women during the war, as well as those of mixed race, goes some way towards remedying a century-long gap in the historical, fictional record. *

Buke Too Damn Good

Boi No Good is the novel Hawaii deserves—an unrelenting takedown of all our hypocrisies

DON WALLACE

George Orwell once wrote, "At age 50, every man has the face he deserves." Here, in terms of the books written about Hawai'i, we've had to wait 53 years for our face to be revealed to us. But boy, is that mirror cruelly accurate. Its name is *Boi No Good* and its author is Christopher McKinney, who's already goosed the state's conscience with four uncompromising works of fiction, including *The Tattoo*.

The story of three siblings of a meth-addict mother who are farmed out to foster parents, grow up with holes in their souls and reconnect violently and tragically, *Boi No Good* is our Hawai'i Nei today. It's the stories we read in the police blotter, the family members we tear our hair over. Boi ends up living on a rain-sodden taro farm worked by a ranting Filipino-Hawaiian who believes in revolution by any means necessary—including shamanism. Glory, the daughter, ends up with the briefly reformed mother, who turns back to her bad old ways and prostitutes her child for meth.

McKinney plumbs these lower depths in interior monologues that are hair-raising in their power and precision. But his story also scales the heights of Honolulu society. In a surprise development that takes the book from the sociological to a full-fledged expose of all our classes and ethnicities, one of the lost children, Shane, is adopted by a god-like old-school haole big-wave surfer, Charles Knotting, who is running for Governor on a slate that promises to barter welfare for voluntary sterilization.

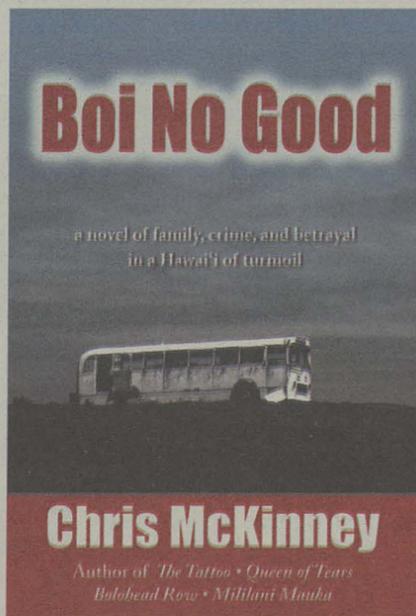
This planinflames the permanently outraged Boi, who has put a juvenile jail stint behind him to join the Honolulu Police Department. Due to his brother's inclusion in the Gov's family, Boi witnesses one cynical power play too many (think rail, PRP, the PLDC and UH, then multiply by Caldwell over Mufi times Abercrombie). Subject to visions thanks to his foster father's paranoid upbringing and his own Tasered psyche, Boi sets out to take revenge on the entire aloha-tourist-development-consumerist empire. That his attempt

to take down Waikiki coincides with a hurricane blowing into town is the sort of coincidence, after Hurricane Sandy, that elevates this book from fiction into prophecy.

By way of disclosure, I first heard about *Boi No Good* from my own novel's editor in Manhattan. He wrote me last year that he'd been asked to take a look at something extremely raw and so potentially controversial that he couldn't see how it could get published as is. He wanted to know if half the stuff about Hawaii in the manuscript could possibly be true—like most mainlanders, he sees us through Mai Tai-tinted glasses.

I said I wouldn't discount anything.

Much to my surprise, *Boi* came my way a few months later. Two potential mainland editors had turned it down (or been turned down by McKinney, after a trial edit). My editor had recommended me to Mutual Publishing, and McKinney and I ended up working together. On a first reading, I knew I'd been handed a special responsibility. That's why, when even the *Weekly's* reviewer suddenly dropped the book as too hot to handle, I was asked to write this essay. *Boi No Good* is one damn good book. The first proof is in those it's already scared away. *



Boi No Good,
Christopher McKinney
Mutual Publishing, 2012
Paperback, 400 pages, \$15.95

NO NĀ KAMAĪKI

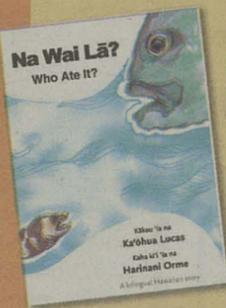
NEW KEIKI BOOKS
FROM KAMEHAMEHA PUBLISHING

Check out the two newest titles in Kamehameha Publishing's Kamaiki Series of bilingual board books designed for young children ages 0 to 3.



KAMEHAMEHA
PUBLISHING

A division of Kamehameha Schools



Na wai lā? / WHO ATE IT?

By Ka'ohua Lucas
Illustrated by Harinani Orme

Meet the wondrous creatures of the kai on this beautifully illustrated journey that begins with limu and continues up the ocean's food chain.



NOU Kēia? / IS THIS YOURS?

By Ka'ohua Lucas
Illustrated by Harinani Orme

Follow along with koa bug as he meets the unusual creatures of the Hawaiian rainforest on his trek to return a mysterious red feather.

Browse a complete list of Kamehameha Publishing's materials at www.kamehamehapublishing.org.



The Life of Bob

Reporter is Bob Jones' memoir of raising hell and making deadlines
DON WALLACE

Bob Jones requires no introduction, but he does need an explanation, and that's what his memoir *Reporter* provides. What drives this no-small-ego cranky former news anchor, reporter and now columnist? Who does he think he is? And what makes him think his life is worth a memoir, anyway?

You'd never know from the first 28 pages, which are full of what we in the old print biz used to call all-day-thumb-suckers—the no-thought-required riffs you stick in the Sunday edition so you can go off and have a life. But as it turns out, once you get to Chapter 4, "How to Get Hired and Fired," he's like a poor man's Hunter Thompson, a gonzo Candide without the LSD and blow, which is probably why he's still alive and making news by harassing unlicensed Diamond Head Crater vendors in *Midweek*.

Jones stumbled into journalism in St. Petersburg and Tampa at a time when Florida was still an outlier. For an admittedly not-too-self-aware teenager, Jones showed a knack for getting ahead despite working a police beat that resembled Blue Velvet. When not drinking with the cops (they'd shoot holes in the roof of his company car for kicks), he'd bail out hookers and install them in his apartment so the local boys in blue could have a party pad. Think of it as preparation for old Honolulu.

Like Thompson, Jones went from armed forces reporting to absurdist stints on a variety of expatriate papers that barely paid. Germany, Spain, Paris—the adventures are enough to



Reporter, Bob Jones
Banyan Tree House Productions, 2012
Paperback, 242 pages, \$14.95

make a blogger weep into her keyboard, for those days are long gone. Then came Honolulu and several tours of Vietnam as the *Advertiser's* stringer and later national TV correspondent. Jones devotes the core of the book to the war, and his matter-of-factness suits him well. He's rightfully proud of his work, and his portrait of his life there and his evaluation of the military leaders is as convincing as Michael Herr's *Dispatches*.

Jones of Honolulu is tamer character, though he does admit to "having sex with a neighbor's wife" and taking a pot shot at a Peeping Tom whose face appears, arcade-style, in the bedroom window. His great local triumph is to turn KGMB into the hottest station in town by dressing up in costume and acting like a gateway drug to Rap Replinger.

It's no surprise that Jones is hard on local politicians, journalists and leaders. He's also hard on himself. He's no prose stylist but bluntness is a style, too. So go ahead, dive into the *Life of Bob*—after page 28, the water's fine. *

A goddess' creation

Artist Mayumi Oda strives to know herself through art

MARIA KANAI

An artist's self-exploration and growth is fascinating, especially when you can see it in serigraph form. Mayumi Oda lives vicariously through her work, and this book documents 45 years of her life. She tried her hand at different styles, including colorprinting and silkscreen techniques, but all of her art is colorful, curious and playful.

The book showcases Oda's different exhibits held around the world. Among the pages is Oda's art during her time as Artist in Residence at East West Center in 1985. She became fascinated with the Hawaiian ocean after learning scuba diving at Waikiki beach, and created the "Ocean Series," depicting a vibrant,



beautiful diver swimming with fishes through waves.

Pictures of women fill most of these pages. They are semi-nude, but they are strong, because they are not just women, they are goddesses. "Through creating goddesses, I became stronger," writes Oda in the book's preface. Goddesses are projections of myself and who I want to be...Through my creative process, I have been creating myself.*

Merciful Sea: 45 Years of Serigraphs, Mayumi Oda
(Robyn Buntin of Honolulu, 2012)
Paperback, 107 pages

Coloratura

Autobiography of a blind opera singer

STEPHEN FOX

This refreshing memoir recounts the young life of the mezzo soprano, and now Hawai'i resident, Laurie Rubin, who's in her early thirties. It opens with the innocuous question asked backstage by a young girl, "Do you dream in color?" For most people, the question would be easy enough. Rubin, however, has never seen any color but occasional white light. She has been blind since birth.

Despite her youth, Rubin's story is unique and compelling. Hers is not a book filled with flowery flourishes or powerful prose; her art is singing, and she speaks simply and directly. This unadorned prose is for the best, because her story by its nature skates on the thin edge of cliché at every turn, and one adornment too many would have yielded sappiness or skepticism. The balance is maintained, though Rubin has faced a myriad of obstacles and a raft of nearly miraculous opportunities in her short life. She worked hard for her success, and she is definitely not looking for sympathy, nor is this a predictable tale of uplifting inspiration.

Rubin's frankness sings in its own way. The first few pages introduce her same-sex significant other, and the opening vignette reveals that she has

a penchant for imagined drama, tempered, thankfully, but an ability not to take herself too seriously.

Within a few pages, the story becomes irresistibly intriguing. Obviously, she has to learn to navigate a complex world without a sense most of us take for granted. It is the day-to-day detail, told from the perspective of that stark inner dialogue, that makes her life a plausible read.

After a few short years, Rubin has begun to meet the best possible mix of people to help her along. From being befriended, when she was five or six years old, by Kenny Loggins, she advances, under her own steam, to meeting an array of classical luminaries—by virtue of her talent, not her infirmity. Today, she has grown to an adulthood of unquestionably world-class prowess and status in opera circles.

Rubin's prose could use some development, but she is, after all, still young. And her sightlessness has provided her existential and human experience enough to qualify as insight. If she does an installment every decade or so, the result should be transcendental. *

Do you dream in color: Insights from a Girl without Sight,
Laurie Rubin
Seven Stories Press, 2012
Paperback \$18.95, 400 pages

Randall Ng, author of the book of poems
"Reflections in Solitude: Home in Hawaii"

Book signing ceremony on Saturday, November 17 at 10 a.m. at the Barnes & Noble Ala Moana Bookstore.

This book of poems will open your heart and take you on a journey into the consciousness of the writer. Honest and inspiring, you will see how the creative spirit moves the poet from a place of despair to a place of hope dealing with life's problems in Love, Life, Death, Grief, Greed, Loneliness, and Solitude. Book Signing Ceremony will be a fundraiser held in conjunction with Kalakaua Middle School's English-Language Arts Department.

Don't Miss Out on this book which can be purchased online or at the Barnes & Noble Ala Moana Bookstore.

".....the author finds strength to emerge from the dark places and to give love and inspiration to others."

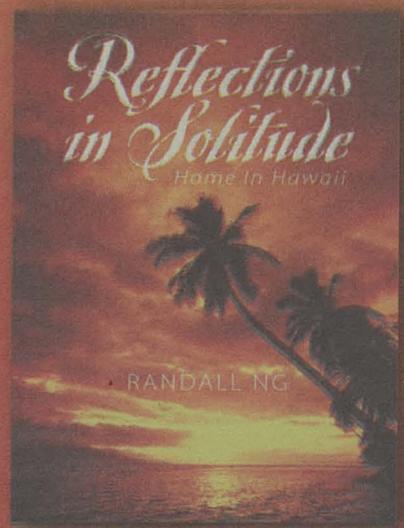
Reed Taylor, former English teacher, ret.
Iolani High School

"Reflections In Solitude is a fine breakthrough series of verse of a poet who has been in battles with emotionally self-destructive dragons but unlike DeQuincey who never knew how to escape, the author offers hope to us and to himself that a retreat from pain is indeed possible."

Martin Asner,
Adjunct College Instructor
Newark, New Jersey

"....the author feels the need to share his thoughts as he cycles through an enigmatic life...."

Grady Harp
Reviewer, Amazon.com



Exiles At Home

Three new books of Kalaupapa memories

MARIA KANAI

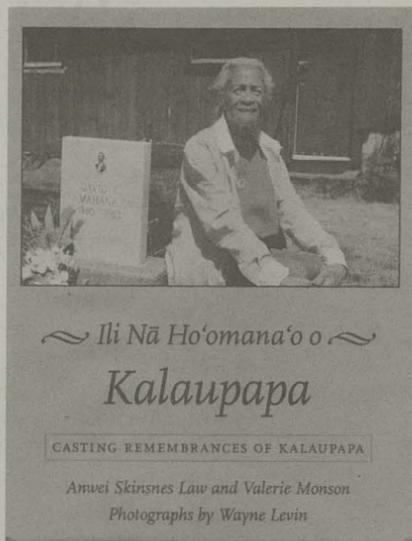
There are countless stories about Hawai'i that have not been shared with the rest of the world. Thanks to Anwei Skinsnes Law, the history of Kalaupapa is no longer one of them. This deeply-researched book is more of a memoir, shedding light on the residents of Kalaupapa, who were sent away by the Board of Health because they were believed to have leprosy. 90 percent of these people were native Hawaiians, and they lost their homes, family and even their rights as citizens. Filled with archival images, letters, songs and quotes, this book finally shares the true voices of these individuals.

Law visited Kalaupapa for the first time when she was 16 years old. She returned often, and spent time with the residents, who welcomed her and allowed her to begin conducting oral-history interviews. Law uncovered layers of historical and archival evidence, proving that these afflicted individuals did not simply remain on the Moloka'i peninsula. They were not inactive and unconcerned with life beyond Kalaupapa. Rather, they were actively

involved with the Hawaii Legislative Assembly, petitioning for justice in 1984, supported Queen Liliuokalani and the Hawaiian Kingdom before the annexation and even contributed to Europe's relief efforts after World War I. Life on Kalaupapa was not uncivilized; they had neighborhoods, schools and churches. In 2007, the Hawaii State Legislature officially thanked and apologized to the people of Kalaupapa and their families.

"Those who wrote the letters referred to themselves by using phrases like, 'We the people sick with leprosy;...they would refer to themselves as 'people' first," writes Law. "However, translations done in the past tended so imply use the word 'leper,' and thus the 'people' was lost." Kalaupapa residents were always human beings, never lepers. The book makes it clear that despite the injustices of starvation, banishment and even marriage annulments, Kalaupapa residents remained true to themselves. *

Kalaupapa: A Collective Memory, Anwei Skinsnes Law
(University of Hawaii Press, 2012)
Paperback, 575 pages, \$28.99



DONOVAN COLLEPS

This book offers a pluralization of the Kalaupapa story, from the perspectives of those who lived, and still live there, and their descendants. As Ku'ulei Bell succinctly puts it, "We're the last of the legacy. We need to let people know we existed."

Authors Law and Monson's research and interviews provide spaces for 'ohana to reconnect and honor their kūpuna who lost everything, long ago, when they were suddenly forced into exile. With every turn of a page, this book exhales stories of losses, laughter, pains and happiness found by and about the people of Kalaupapa. More importantly, these stories are told in their own voices.

Rare, recently emerged photographs from the archives of Sacred Hearts

A Chorus of Voices

Kalaupapa retold

of Jesus and Mary, as well as Wayne Levin's beautiful photos taken between 1984-1987 and 2003-2011 create visual threads that weave together with those voices.

In one of many stirring moments, a young girl named Anne Apo finds a faded photo in an old shoebox of a distinguished man who turns out to be her great-grandfather, John T. Unea. "This was the beginning for me," Apo says. "That was when it became very personal." A collection of letters written by and about her great-grandfather eventually led her to his grave. She learned that, on July 24, 1893, at forty-two, John Unea and his son John Jr. were sent to Kalaupapa, where became the teacher at the school and conducted the first census in 1900. That first-uncovered old photo of Mr. Unea from the early 1900s frames this story, along with a recent color photo of his entire family sitting on the lawn fronting 'Iolani Palace, holding up the same picture. Above all, this book is a humbling reminder of the strength of our kūpuna. *

Ili Na Ho'omana'o o Kalaupapa: Casting Remembrances of Kalaupapa, Anwei Skinsnes Law and Valerie Monson. Photographs by Wayne Levin Pacific Historic Parks, 2012 Hardcover, 144 pages, \$24.95

BISHOP MUSEUM PRESS CLASSICS NOW AVAILABLE FOR YOUR E-READER!

FRAGMENTS OF HAWAIIAN HISTORY

ARTS AND CRAFTS OF HAWAII

number, they far exceed all other variations. (See figure 13.)



FIGURE 14.—Aberrant pounders: a, of stone b, of ivory c, of wood

The large pounders average 8.8 inches in height and have an average base diameter of 6.4 inches and an average weight of 9.9 pounds. Some of them made of vesicular basalt and with the exaggerated convexity of the under surface seem to have been made for show, for on the under surface are no

signs of use. The average nearly 10 pounds makes it lieve that they were used age man in the long tedious pounding taro in quantity mal specimen weighs 1 ounces. It is possible, f some of the large pounders in the preliminary stage t the whole tubers and th medium form was use the operation.

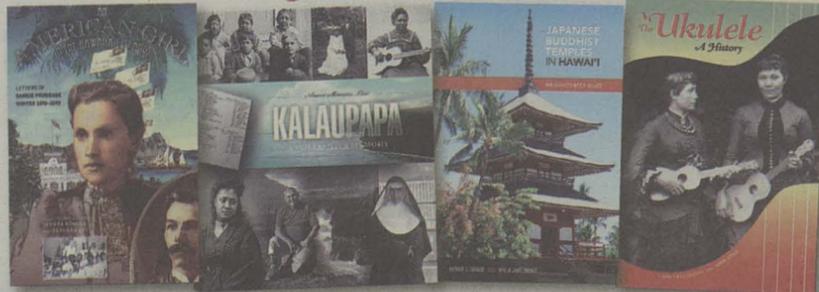
For comparative pu erage measurements in weights in pounds o forms are shown in tabl

Table 4.—Knobbed

more e fig- (5514), ers, is nob di- inches, ameters eight of sed for fruit, a polake in general led to de- rked fea- pounder ylonesia;

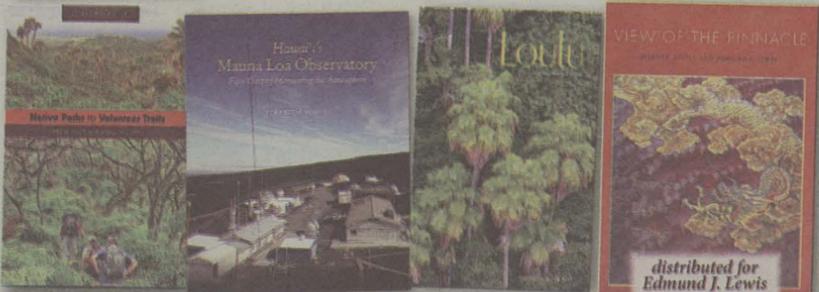
visit www.bishopmuseum.org/press

LIT Gifts GALORE!



AN AMERICAN GIRL IN THE HAWAIIAN ISLANDS/ Sandra Bonura & Deborah Day • **KALAUPAPA: A Collective Memory**/Anwei Skinsnes Law • **JAPANESE BUDDHIST TEMPLES IN HAWAII**/George J. Tanabe & Willa Jane Tanabe • **THE 'UKULELE: A History**/Jim Tranquada & John King • **IF IT SWINGS, IT'S MUSIC**/Gabe Baltazar Jr. with Theo Garneau • **ANCESTRY OF EXPERIENCE**/Leilani Holmes • **I RESPECTFULLY DISSENT**/Tom Coffman • **THE SMALL FOOD GARDEN**/Diana Anthony • **NATIVE PATHS TO VOLUNTEER TRAILS**/Stuart M. Ball Jr. • **HAWAII'S MAUNA LOA OBSERVATORY**/Forrest M. Mims III • **LOULU: The Hawaiian Palm**/Donald R. Hodel • **VIEW OF THE PINNACLE: Japanese Lacquer Writing Boxes**/Stephen Little & Edmund J. Lewis

JOIN OUR E-LIST for book news & events, including Web-only sales (next one coming soon)—sign up on our Blog!



UNIVERSITY of HAWAII PRESS

Email: uhpbooks@hawaii.edu | Phone: (808) 956-8255 | Follow: [Twitter.com/uhpressnews](https://twitter.com/uhpressnews)
WEB: www.uhpress.hawaii.edu | BLOG: <http://uhpress.wordpress.com>

The Whole (Musical) Luau

A feast for fans and players alike, the revised and updated Hawaiian Music & Musicians can feed a multitude

DON WALLACE

From “Adios Ke Aloha” to “Yacka Hula Hickey Dula,” the first 1979 edition of *Hawaiian Music and Musicians* was just one part of the life-long effort of a remarkable man, George Kanahele, to define and refine Hawaiian-ness on political, cultural, spiritual and artistic levels. Its 543 well-researched and tightly written pages by 33 principal contributors (and at least another 30) laid down the tracks to a ethnomusicological masterpiece, over 200 entries deep. Like Mary Kawena Pukui’s 1957 *Hawaiian-English Dictionary*, Kanahele’s work was part restoration and part inspiration for future generations. Both were intended to catch the past before the kupuna who lived and remembered it passed on. Now there is a new edition of *HM&M* with an ampersand in place of “and,” plus 249 substantially revised and updated entries, including 49 songs and chants, the totality of which was overseen by local music critic John Berger. It’s a book you can put on the coffee table like pupu and, like pupu, watch people pick it up and find themselves unable to put it down. Yes, the entries are that one.

The chutzpah it takes to appoint oneself as The Decider, as Bush 44 found out, hardly guarantees approval. Kanahele found this out in ’79 when his decision to include foreign and haole musicians raised a ruckus among purists who

were appalled by the inclusion of, say, Onni Gideon, the greatest Finnish steel guitarist, who formed the Oahu Trio in 1941. Gideon no longer gets his own entry, but Berger upholds the Kanahele vision by including large sections on the music produced and avidly consumed world-wide. It’s a compliment to the universal appeal of post-contact Hawaiian music that it would become so integral a part in nations from Japan to Germany to Australia to France. Besides, the juxtaposition of turning from “Canada” to the immediately following “Chant” certainly keeps things lively.

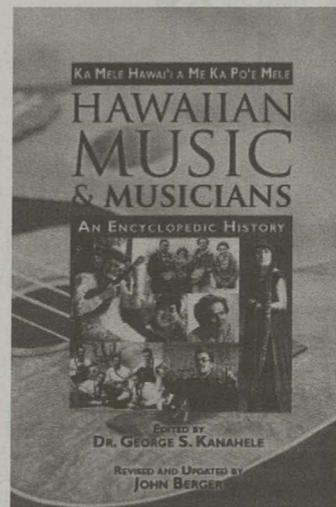
But the soul of *HM&M* does indeed lie in Hawaii nei. The Introduction’s question, “What is Hawaiian Music?”, underscores every entry. There are the authoritative entries like “Chant,” “Himemi, History of,” “Hula” and “Poetry, Hawaiian.” There are the music biz entries such as “Grammy Awards” (which does indeed cover the controversies that led to the elimination of the Hawaiian Music category), “Hawaii Academy of Recording Arts” (ditto for controversies) and the ubiquitous masters of A&R, the de Mellos, Jack and Jon.

But the main attraction is hearing the judgment of Kanahele/Berger & Co. on the music and legacies of songs, genres and individual music makers. Though scrupulously informed, the writing is the opposite of stodgy or “encyclopedic,” whether the entry concerns the musical genealogy of the Farber clan, the legacy of Royal Hawaiian Band founder and leader Henri Berger, or

the reason why the Brothers Cazimero had the most impact on the development of contemporary Hawaiian music. Comprehensive discographies and awards listings will settle many an argument in the years to come. Skirting the traps of historical lacunae, rival camps, personal preference, and populist/nativist prohibition, *Hawaiian Music & Musicians*

delivers a true international overview that wears its authority lightly but never fails to make the tough call. *

Hawaiian Music & Musicians, (edit. George H. Kanahele and revised and updated by John Berger) Mutual Publishing, 2012 Paperback, 926 pages, \$35



How ‘Bout Gabe?

Legendary alto saxophonist Baltazar narrates his journey, including gigs with of the top names in jazz.

STEPHEN FOX

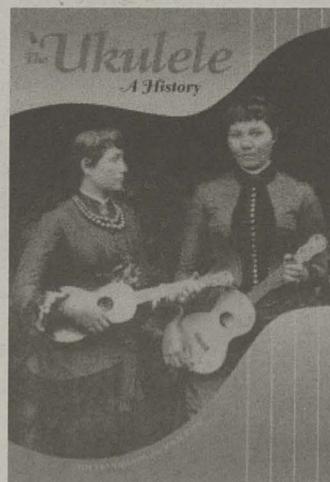
If it swings, it’s music, The autobiography of Hawai’i’s Gabe Baltazar Gabe Baltazar with Theo Garneau University of Hawai’i Press, 2012 Hardcover \$59 or paperback \$24.99, 296 pages

Gabe Baltazar’s story is also the story of music in Hawai’i and of jazz as it morphed from Big Band to Bop and beyond. He speaks the language of jazz, describing the “cats” he gigged beside with a touch of humor and irony, and no shortage of honesty. His viewpoint is from the stage, and from the backstage dressing rooms, hotels, and coin laundries along the road.

Born and raised in Hawaii, Baltazar moved to LA for school in the 1950s and developed a name in the music scene, earning him a seat in Stan Kenton’s band. The Swinging Sixties were just beginning, jazz was moving toward smaller ensembles, and Kenton, Duke Ellington, and Count Basie had the last touring Big Bands. Baltazar had entered the major leagues, and played on with the A list of jazz in tours, concerts, and sessions, until returning in 1969 to join the Royal Hawaiian Band while gigging his way to iconic status in Hawai’i jazz.

Co-author Garneau is a magician, somehow editing and shaping the book invisibly. Garneau arrived in Hawaii in 1987, a young musician lucky enough to get hired to play for Gabe over the next 11 years. Along the way, he earned his PhD in English and became a professor at Manoa. He began writing an academic bio, with years of meticulous background research and 26 interviews with Gabe. As he wrote, he realized nobody could tell the story as well as Baltazar himself. Over months and years, he lovingly crafted the many interviews into this single, seamless narrative in Baltazar’s own voice.

The Baltazar tale is a personal and musical history exuding charm, wisdom, and wit throughout a hero’s journey in sound. *



The ‘Ukulele: A History, Jim Tranquada and John King UH Press, 2012 Paperback, 282 pages, \$20.99

Strumming Histories

The complex life of a seemingly simple little instrument.

DONOVAN COLLEPS

In this extensively researched work, authors Jim Tranquada and the late John King pay homage to this seemingly simple little instrument. The Ukulele, for many of us, is synonymous with memories of backyard parties, pau hana kanikapilas, and times spent learning songs from Tūtū. Today, one can easily search online to find hundreds of videos, from all over the world showing an array of the Ukulele’s complexities in musical expression. Equally complex, as this book demonstrates, is the long history of an instrument that functioned “simultaneously on a number of different levels—musical, cultural, economic, and even political.” If you are interested in knowing what a song called “The Good Ship Lollipop,” Lewis Carroll, the Overthrow and Annexation of the Kingdom of Hawai’i, the technological advancements in plastics, and a tiny island off the coast of Morocco have to do with the Ukulele, then consider this work a serious examination of that complexity. Using a variety of sources that include newspapers, city directories, oral histories, court and immigration records, to name

a few, *The Ukulele: A History* allows us to see how the instrument changed, and how we were changed by it, over spaces and times. “It is a story played out on an international stage, one that begins on the island of Madeira, a small dot off the coast of Morocco, travels halfway around the world to Hawai’i, then recrosses the Pacific once more to the United States and Canada to the east, Australia, Java, and Japan to the west, and ultimately to Europe. We think it is a story worth telling.” *

A Storyteller’s tale

His life in his own words

DONOVAN COLLEPS

After three years of talking story and developing a deep friendship, Elroy Makia Malo, with the help of Pamela Young, wrote a memoir of his rich, inspiring life as one of the last residents in Kalaupapa. The style and tone of Malo’s memoir tap his talents as a celebrated chronicler and poet of Hawai’i nei.

Like all great storytellers, Mr. Malo captures vivid memories: of his early childhood in Papakōlea and catching crawfish in Pauoa stream; and of September 27, 1947 when his father was told the heartbreaking news that his third child had caught what we now call Hansen’s Disease.

Poems capture the love and

longings for his siblings Pili and Beka, who also contracted the disease; and his experiences battling with depression—all seeds of inspirations and challenges that he plants in our minds. Pamela Young provides equally enriching interviews, or talkstories, with other residents from Kalaupapa that often read like conversational poems. “I’m blind,” Malo writes, “but the images are still in there.” His abilities to shape those images into words for us to see, hear, smell, taste, and feel are what make this memoir an incredibly humbling experience to read. *

My Name Is Makia: A Memoir of Kalaupapa, Makia Malo with Pamela Young Watermark, 2011 Paperback, 166 pages, \$17.95

Under Western Eyes

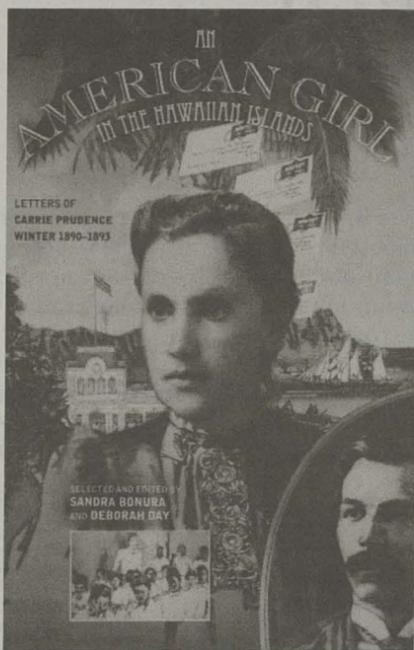
Letters from a young teacher in the last days of the Monarchy

JENNIFER SONG

Carrie Winter was only 23 years old when she decided to leave her home in Connecticut to come to the Hawaiian Islands.

After recently becoming engaged to Charles Kofoid, she seized the opportunity to teach at Kawaihae Female Seminary while her fiancé pursued a degree at Harvard. For three years the two would correspond through numerous letters that would often take weeks to reach each other. Through these letters readers can imagine what Hawaii society was like during the late 1800's, as Carrie writes about the students she taught, the various people she met—including Queen Lili'uokalani, a patron of the school whose goddaughter was a student—in 1893, just before the illegal overthrow.

Although Carrie's letters are not the most reliable source for Hawaiian history and politics, they offer an invaluable account of life in the islands, complete with photos. Carrie frequently mentions her students and the "good" and "bad" days they would have. Most of her students were of Native Hawaiian descent and she had several who were also half Chinese, including one who was full Chinese. Her goal from one day was to become the best teacher she could possibly be to these girls and to



An American Girl in the Hawaiian Islands: Letters of Carrie Prudence Winter, 1890-1893,

selected and edited by Sandra Bonura and Deborah Day with foreword by C. Kalani Beyer University of Hawaii Press, 2012 Hardcover, 417 pages, \$39

make an impact on them. She not only wanted the girls to embrace the school's Christian ways but also lead fulfilling lives after they have completed school. She was the only teacher opposed to constantly punishing her students and sought for alternative ways. Her students, in return, thought highly of her and saw her as one of the best teachers.

Alas, after she completed her teaching, Carrie Winter became Mrs. Charles Kofoid. She and her husband would return to Honolulu for a visit but encounter a completely different Honolulu that was rapidly changing. One of her later diary entries states: "All I care about it is to have the girls really think me sincere." After reading about her experiences with her students, I believe she was sincere. *

Soft Sell

Rhetoric meets hula hands

JAMIE NOGUCHI

The American obsession with hula is a complex one. On one hand, tourists from the continental U.S. consistently flock to hula shows and luaus, hoping to experience the exotic taste of the islands. On the other hand, in the eyes of the very same tourists, hula is strictly kept at a distance, confined by its "exoticism." In *Aloha America: Hula Circuits Through The U.S. Empire*, Adria L. Imada, associate professor at UC San Diego, explores this convoluted dichotomy. Imada looks into hula's historical role in both legitimizing U.S. imperialism in Hawai'i, as well as encouraging the twisted perception of the "Aloha spirit" embodied and commodified through hula. Somehow, as Imada uncovers, hula captured the fantasy of Americans across the nation, through "hula circuits," or tracks of touring shows. Imada ties her personal experiences as a member of a halau hula with scholarly texts to reveal critiques of the way our nation has responded to and recreated hula.

A large chunk of Imada's book focuses upon developing her suggestion that hula circuits stretching beyond Hawai'i, into mainland theaters, clubs and military bases both further formed and actually morphed Hawaiian hula from its traditional roots. The passive, feminine style of dance well-received by American viewers along the hula circuits, further enabled audiences to feel authoritative to the new 50th State being annexed into the nation. It also pushed viewers to feel that all Hawaiians wanted to become colonized. The commodity of hula boomed, and thus pushed Hawaiian culture into a whole new realm of desired entertainment.



Aloha America: Hula Circuits Through The U.S. Empire, Adria L. Imada

Duke University Press, 2012 Paperback, 392 pages, \$24.95

Imada also poignantly covers personal stories from various hula dancers who actually toured on these circuits in their heyday, only to return home, shunned by family members and friends. Sisters and brothers, aunts and uncles accused these women of essentially selling out, and not delivering true hula.

For a reader who is not deeply familiar with hula and its culture, and may be guilty of watching hula simply for the entertainment factor, *Aloha America* is a refreshing page-turner. Albeit the moderate level of scholarly information, Imada makes the text easy to digest, also injecting touching anecdotes of hula life behind the stage lights. The final product is a book that is more an interesting field study than strict academic rhetoric. *

Persian Nights

An heiress's Mughal dream becomes our own

HU HSIH

This book accompanies a traveling exhibition, "Doris Duke's Shangri La: Architecture, Landscape, and Islamic Art," which opened in New York on September 7, 2012, at the Museum of Arts and Design. Both book and exhibition tell many stories of Shangri La, as the Black Point estate came to be known. The exhibition is also the first to share the estate and collection of Doris Duke beyond our island; it will travel to 5 other mainland museums before returning to our own Honolulu Museum of Art in March of 2015.

The large-format book contains cherished archival photos of Doris Duke's honeymoon journey of 1935, photos of Doris exploring what would become her lifelong passion: Islamic, especially Mughal, architecture and art. The simple photo of Duke and her husband upon their arrival in Hawaii gives no hint of a life-changing choice she soon would make. The unexpected culmination of that journey was Duke's personal discovery of Hawaii, a refuge from celebrity life, an opportunity

to enjoy privacy and lifetime friendships. She soon purchased 5 acres on Black Point where she and her husband decided to build a home. Here she would create her home and garden, and she spent her lifetime doing so. Duke called it "a Spanish-Moorish-Persian-Indian complex."

A folio of recently commissioned photos by Tim Street-Porter presents the setting, the gardens, the structures and interiors, the ornaments and decorations. Through them one who may never visit the property can make a personal journey. What brilliance of blues, extravagance of detail, synthesis of style. More photos, most of which were done by David Franzen, offer opportunity for close study of selected objects from Duke's extensive collection.

Informative and truly interesting essays tell of Duke's collecting and commissioning. She learned from scholars and collectors, but the choices were uniquely hers, informed and personal. She participated in the tradition of patronage of the living arts in the Islamic world, commissioning stone, tile, woodwork and textiles from Morocco, Turkey, Iran and India. Photos, drawings, architectural docu-



Doris Duke's Shangri-La: A House in Paradise, Donald Albrecht and Thomas Mellins, Editors

Skira Rizzoli, 2012 Hardcover, 216 pages, \$55.00

ments and more stories illustrate the evolution of the estate into the 1930's modernist structure we may visit today. The curators of the traveling exhibition, the editors of the volume, speak of Duke's 'inventive synthesis' of architecture, landscape and art.

Throughout her life Duke built and rebuilt, collected and re-arranged, working to create a more perfect paradise within the garden walls. An often-

told story about Persian carpets tells us they are always made with one intended imperfection.

Sharon Littlefield Tomlinson writes about the thoughtful selecting and composing of Duke's designs. For an installation of tiles by the library doors, Duke was not satisfied by the choices available. She would bring another, a perfect tile, to complete it. She never did return to Shangri La, and the wall remains unfinished.

Throughout her life, the home was Duke's refuge from the world. Her will opened the home and its collection to the public through the Doris Duke Foundation for Islamic Art. "To promote the study and understanding of Middle Eastern art and culture," the foundation maintains the estate and its collections. It sponsors programs for scholars and artists-in residence. Voices of six such artists and selections of their work are included in the book and exhibition.

Honolulu is indeed fortunate to be home to The Doris Duke Foundation and to enjoy access to Doris Duke's private and beautiful world. Now we have a book, which helps us appreciate the hands that made it. *

Go Now

Audrey Sutherland's wild brilliance

TIFFANY HERVEY

Instead of sending her children to Outward Bound, Audrey Sutherland drew up a list: "31 things Every Kid Should Be Able to Do by Age 16." Entry #22: "Be happy and comfortable alone for ten days, ten miles from the nearest other person."

This is how she, as a single parent in Hawai'i, raised her four children to be self-sufficient. The solo philosophy is how she explores life.

"It's so much simpler alone," the long-time Hale'iwa resident explains in an interview. "You don't have to worry about whether somebody is hungry, or tired, or angry, or whatever. When you're by yourself you can stop and look at something; learn a flower, watch an animal or a bird, or whatever it is."

Sutherland worked for the army as a career counselor. Her territory was Hawai'i, Samoa, the Philippines, and Alaska. "I talked to every tenth grader in all of those places. So I was very familiar with Alaska," Audrey says of her decision to expand her ocean adventures beyond Hawai'i's warm waters. "I saw [Alaska] had a lot of potential for paddling. I went there and learned the basic skills to survive in that place."

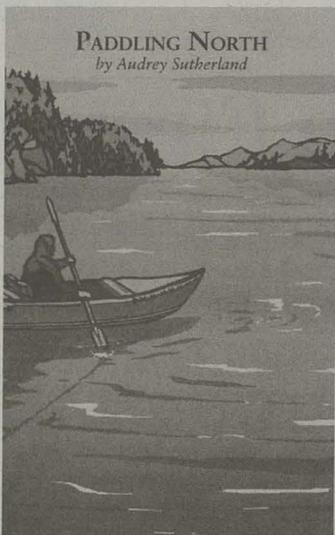
Sutherland's survival instincts and ocean enthusiasm have had a trickle-down effect. Her son Jock is a world champion surfer. Her grandson Gavin is also a respected waterman. The North Shore Lifeguard Association recently awarded Gavin for rescuing a surfer at Pipeline last winter (#23: Save someone from drowning).

"The ocean knowledge handed down in my family and pure reacting on instinct helped," Gavin recalls. He says that while his grandmother was often by herself,

she inspired the family to do what they love and enjoy it solo. When spending time together, she would tell the kids about her adventures (#11: Listen to an adult talk with interest and empathy) and give them her favorite books to read.

"She had me read *Treasure Island* and at the end of the book there was an actual treasure map," Gavin recalls. "It had longitude and latitude so I got the world map out and the coordinates led to Chinaman's Hat. My dad and I went out there on kayaks and followed the footsteps on the map to the X mark. Lo and behold, there was actually treasure there that my grandmother had buried under a rock." The treasure chest was full of coins from places she'd visited around the world. (#26: Read a topographic map and a chart.)

Audrey's new title follows her first book, *Paddling My Own Canoe*, now considered a classic. "I keep journals on all my trips, whether the trip was to Moloka'i or wherever," she says. "I have always kept a diary, even when I was a kid. I don't know maybe it's ego, but it helps if you want to remember something later." *



Paddling North, Audrey Sutherland
Patagonia Books, June 2012
Hardcover, 171 pages, \$22.95

Going It Alone

Out on the water, she simplifies her life

TIFFANY HERVEY

It was 1981 and Audrey Sutherland was 60 years old when she decided to solo paddle along 857 miles of Alaskan coast in 85 days. Her vessel was a nine-foot inflatable kayak—bright yellow with red, white and blue racing stripes. Small, yes, but this is an author whose previous expeditions include solo swimming the wild north coast of Moloka'i, towing an innertube filled with her provisions.

Each day off Alaska, Sutherland would cover 22 miles alone in frigid ocean conditions and then carry 60 pounds of gear ashore. Why? "I wanted to be lean and hard and sunbrowned and kind," Sutherland, now 91, writes in *Paddling North*. "Instead I felt fat and soft and white and

mean." The result is a tale of inspiration and exploration through solitude.

Satellite maps, a cell phone, or escort boats did not safeguard Sutherland's route: She simply relied on her 24 NOAA ocean charts and 49 U.S. Geological Survey topographic maps. Bears, killer whales, wolves and some animals she couldn't readily identify were the only interruptions from untamed solace.

While the challenges Sutherland faces, moments that require problem solving and reliance on intuition, make for a page-turner, it's her subsistence on elegant cuisine rather than gruel and granola that make *Paddling North* truly resonate for this reader. Camp Curry, Mussels Neapolitan, tetrizzini, corn fritters, Stroganoff, Paella Valenciana and fruit dumplings are among Sutherland's recipes found at

the end of each chapter. Her favorite meal shared in the book: Wild mussels, scraped off rocks from wherever she happens to land, grilled on the fire and paired with local greens she foraged for. The waterwoman always brought garlic, olive oil and Hawaiian salt, and had a bottle of wine in the bow and one in the stern as foundation for gourmet solo meals in the wild.

Sutherland has paddled more than 12,000 nautical miles alone in her lifetime. Aristotle once said, "Whosoever is delighted in solitude, is either a wild beast or a god." Her experience takes us back to beliefs in woman as both primitive and sacred. As with giving birth, a woman journeying alone, facing danger and deprivation, transcends mortal pains while feeling connected to a higher power. Audrey Sutherland's adventures allow us to revel in this universal truth. "I didn't want to get 'away.' I needed to get 'to,'" she writes, and takes us with her. *

The Never-Ending Journey

An unlikely hero escapes death to provide hope for his species

KATRINA VALCOURT

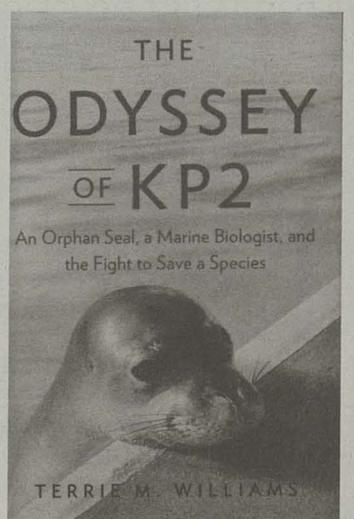
KP2, also known as Hō'ailona, Mr. Hoa, Smoodgey and many other endearing nicknames, almost wasn't. Unlike most Hawaiian monk seals that are born on the warm sands of our Islands, KP2 was immediately abandoned and harassed by his own mother rather than nurtured. At only two days old, the seal pup was rescued.

The Odyssey of KP2 is an absolutely delightful portrayal of an extraordinary seal who doesn't seem to know he isn't human. Despite failing eyesight, KP2 has shown the world how incredibly smart monk seals are (he learned how to build traps for fish all on his own), as well as being studied by Dr. Terrie Williams' at the University of California, Santa Cruz. Her book balances a

scientist's discoveries with the justification of her work, a plea to understand the interconnectedness of all forms of life, a personal journey and our relationship with the earth, but most of all, the wonderful spirit of a resilient and beautiful creature who now gleefully resides in the Waikiki Aquarium.

This tangle of threads is woven together in an engaging pattern, much like the attractive nets in which KP2's kin meet their ends. The sad truth is that fewer than 1,100 Hawaiian monk seals remain today, and with the dangers of fishing hooks and trash appealing to them as playthings, these seals are constantly dying (not to mention being shot by angry fishermen). With delicate handling of a sensitive subject (some say that KP2 was "stolen" from our Islands for science experiments), Williams shows the world a rambunctious crit-

ter whose separation from his natural habitat has increased our knowledge of his species so that they may one day flourish. *



The Odyssey of KP2: An Orphan Seal, a Marine Biologist, and the Fight to Save a Species
Terrie M. Williams
Penguin Press, 2012
Hardcover, 283 pages, \$27.95

YOU LOVE DESIGN?

Be a Production & Design intern at *Honolulu Weekly*. Build your resume, get school credit, gain valuable work experience, and get your foot in the door.

Honolulu Weekly

SEND YOUR RESUME TO PRODINTERN@HONOLULUWEEKLY.COM

TRUE!



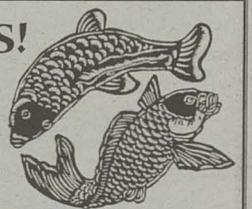
BEING MENEHUNE My Journal
by J. ARTHUR RATH III

Order the book in paper or e-book format from Amazon.com

A FEAST OF WORDS!

Celebrate 100 issues of

bamboo ridge



Mānoa Public Library 2716 Woodlawn Drive
Wednesday, November 28, 5:30 pm
Event details at www.bambooridge.com | 626.1481



Richard Podolny M.D.

- Patient Centered
- Primary Care

Integrative Family Medicine

1188 Bishop St. #3306, Honolulu HI 96813
Podolnymd.com Parking Available 808 524 0754

Growing Up Hawaiian Style

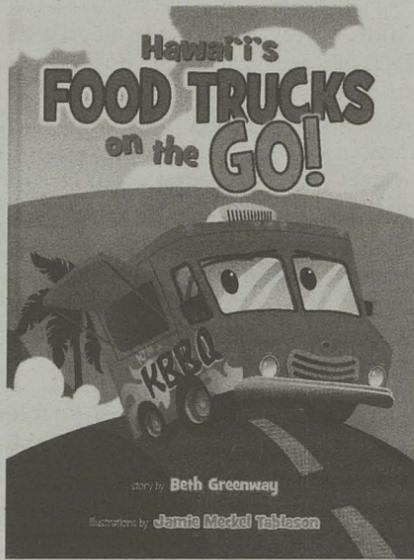
A capsule review of three new children's stories

KATRINA VALCOURT

There is a plethora of literature available to young children that will never go out of style thanks to pioneers such as Dr. Seuss, but for Hawai'i-specific stories, the classics are a little harder to come by. In their attempts at capturing the essence of Hawai'i in short picture books, three new tales take very different approaches that sometimes shine and sometimes just flicker.

My favorite, by far, is *Hawai'i's Food Trucks on the Go!*—a rhyming journey across the island as various food trucks serve their communities. The bright illustrations are very clean and cute, much like the vehicles in the animated film *Cars*. The descriptions of local foods served everywhere from Chinatown to Kapolei are enough to make my mouth water at every page as happy cars (no humans!) line up for each meal. Simple yet wildly entertaining and creative, this story will one day reach my own children.

Another great story is *Maka the Magic Music Maker*, which brings us back into



Hawai'i's Food Trucks on the Go!
written by Beth Greenway and illustrated by Jamie Meckel Tablason (BeachHouse Publishing, 2012)
Hardcover, \$12.95

Hawaiian villages where people would play 'ulu maika, eat poi and fish as others sing and play the 'ukulele. It's a far reach from what many in Hawai'i are used to now, but it transports the reader



Maka the Magic Music Maker
written by Shannon Scott and illustrated by Holly Braffet (BeachHouse Publishing, 2012)
Hardcover, \$14.95

into a magical little world that we still cherish and identify with. The book comes with an audio CD so that keiki can sing and dance along with Maka, a shy boy who manages to save his sister and village by playing music, but parents, be warned—the song is catchy. Your little ones will be doing the Maka Shaka Shuffle everywhere they go.

The only book that falls a little short is *Baby Dinosaur's Lū'au in Hawai'i*. It's a fun concept—dinosaurs were long gone before the Hawaiian Islands



Baby Dinosaur's Lū'au in Hawai'i
written by Leslie Ann Hayashi and illustrated by Kathleen Wong Bishop (Mutual Publishing, 2012)
Hardcover, \$14.95

popped up, but what if there were Hawaiian dinos?—that shows a typical Hawaiian celebration with lomi lomi salmon, "glacier ice," hula, games and family at a first birthday party, but some of the characters' names are just too much of a stretch. Tutu Hilo-thorium, Cousin 'Aiea Ankylosaurus, the Kāne'ōhe-composagnathus family and others are difficult for a child to easily read and enjoy. With simpler names and less confusion, this lū'au would be a hit. *

A New Generation

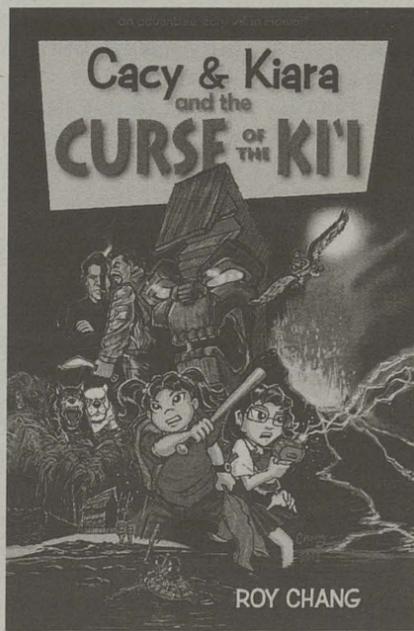
Chang's first novel features today's youth in the ancient culture that will never leave us

KATRINA VALCOURT

In an enthralling tale of two sixth-grade cousins who bump into each other on a field trip to Hawai'i Volcanoes National Park, illustrator Roy Chang takes the bold step from teaching art and drawing cartoons to crafting a children's novel packed with adventure, history, legends and modern twists that combine all the elements of a good story with the magic of Hawai'i.

Cacy and Kiara, our two heroines in a predominantly-female book, stumble upon an authentic Hawaiian ki'i (an eight-inch wooden tiki) inside of a lava tube when they get separated from their classmates. They are immediately cursed and must travel to the heiau of Pu'u'honua o Hōnaunau before dawn the next day in order to save themselves and all of Hawai'i, according to the goddess Hi'iaka, who helps them on their journey. At the same time, however, two fearsome thugs want the ki'i to take back to their leader, the Queen, a collector of original artifacts and treasures. With the thugs on their tails and time winding down, Cacy and Kiara must put aside their differences and work together to escape certain death.

While the novel is steeped in Hawaiian culture, children from all over can enjoy the mythical stories that bring to life ancient beliefs and customs. One adventure in particular, when Cacy and Kiara go to have dinner with the Menehune who saved them from a wild boar, is simply enchanting. The kīpuka where they live is described as "an eclectic mixture of campsite, junkyard, ancient Hawaiian village, and theme park," the perfect imagery



Cacy & Kiara and the Curse of the Ki'i
written and illustrated by Roy Chang (BeachHouse Publishing, 2012)
Paperback, 397 pages, \$11.95

for something magical.

Though a bit long for a children's novel (in a 24-hour span, the girls go through trail after tribulation with barely a moment's rest, which can exhaust the reader), each chapter is peppered with manga-style illustrations that keep the pace moving quickly. And the illustrations are fantastic—Chang's depictions are exactly what I imagined while reading the preceding pages, only more elaborate.

With humor, noble quests, themes of 'ohana and perseverance, relatable characters and beautifully imagined scenarios, Chang's first novel, a decade in the making, is hopefully not his last. *

From Firsts to Feasts

Delicious Made Easy in Hawai'i's Baby & Toddler Cookbook

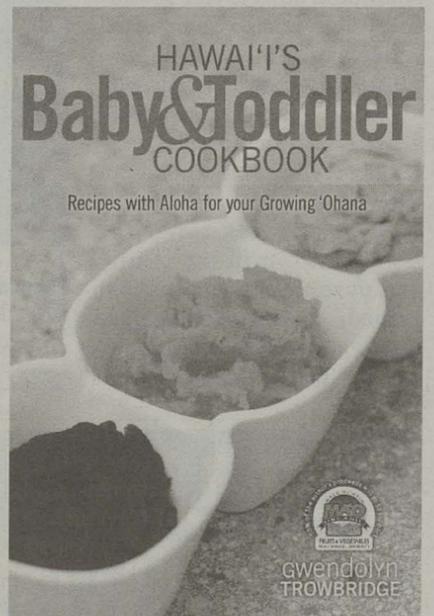
TIFFANY HERVEY

Recipes from Sam Choy, Ed Kenney, Fred DeAngelo, Roy Yamaguchi, Alan Wong and many more world-renowned chefs from Hawai'i empower families to cook homemade meals with ease in *Gwendolyn Trowbridge's Hawai'i's Baby & Toddler Cookbook: Recipes with Aloha for your Growing 'Ohana*.

For all age groups, not just those the title implies, this cookbook is organized well, from First Foods to Family Feasts. In the Foreword, Town owner, chef, and father of two, Ed Kenney urges readers to cook with kids, eat together, and grow food. Recipes are culturally diverse, novice-friendly and celebrate local flavors with chef anecdotes, nutritional information, and where to buy locally grown ingredients interwoven.

Many recipes like Chef Scott Higa's Chicken Kabocha Pumpkin Pancakes or Chef Sam Choy's Baby Banana Fritters require only a couple ingredients, a few steps in the kitchen, and result in gourmet taste.

Chef Jackie Lau's use of Velveeta in her Mac and Cheese recipe contradicts the book's emphasis on nutritious ingredients and could have been an opportunity for readers to learn how to make a healthier version of this kid favorite. The other missed opportunity: Recipes for teething biscuits or frozen items that might soothe a teething



Hawai'i's Baby & Toddler Cookbook: Recipes with Aloha for your Growing 'Ohana, Gwendolyn Trowbridge
Mutual Publishing, October 2012
Soft cover, 170 pages, \$15.95

toddler.

The cookbook's greater theme is not only to connect as a family, but also to connect as community by learning to cook with and thereby purchase fresh, local ingredients. Trowbridge is donating 50 percent of her book sales to MA'O Organic Farms education programs that support Hawaii growing its own food. *

“The Little Cookbook” Series

Pocket-size miniatures of how-to food fun

JAMIE NOGUCHI

Good things come in threes, and in this case, cookbooks are no exception. Mutual Publishing has put out a trio of tiny cookbooks devoted to local favorites, divided by food specialty—rice, bento box and liliko'i. At first glance, the books look too petite to be taken seriously, somewhat akin to children's books, but upon opening them, it becomes clear with the crisp color photos and easy to follow cooking steps, that “The Little Cookbook” Series has the potential to become a kitchen staple.

The Little Hawaiian Liliko'i Cookbook by Gail Hercher combines an uncommonly fruited and familiar dishes, drinks and desserts.

Liliko'i, which was actually brought over from Australia, is locally known for flavoring little more than juice and shave ice. But Hercher shares surprisingly appealing and easy ways to incorporate the tropical fruit into both sweet and savory dishes like cheesecake, baked beans or curry.

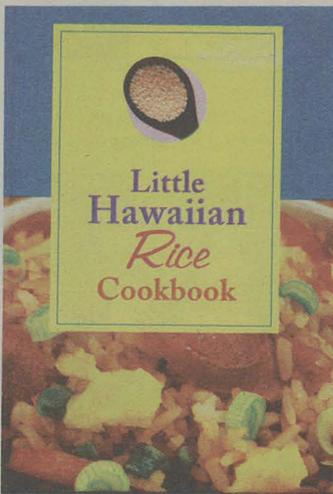
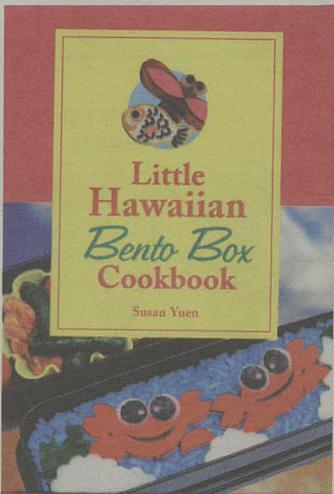
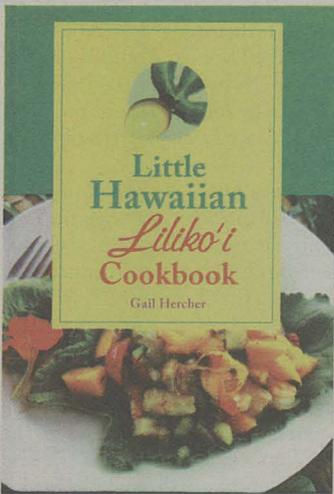
And who knew how ridiculously cute bento boxes could be? *The Little Hawaiian Bento Box Cookbook* by Susan Yuen transforms playing with food into artistry, but does so with a kid-friendly disposition. Mandoo-friend, corndog people, ladybug hamburger and dragonfly saimin are just a few of Yuen's almost-too-cute-to-eat creations. There are also closing pages that explain how to prepare tasty local favorites like kalua pork or kabocha with mushrooms for a sans-playtime meal.

Last, but certainly not least, the *Little Hawaiian Rice*

Cookbook is a solid collection of grainy dishes, that span multiple cultures, covering soups, entrees and an impressive array of desserts. Never before did I realize how rice is so deeply incorporated into ... well, everything. Some unique dishes featured in this cookbook are ginger pesto rice with macadamia nut mahimahi, lentil and brown rice soup, three topping rice and biko, a coconut and brown sugar mochi. Rice is indeed a comfort food for locals, and this book cleverly communicates how to cook and prepare it as a

Little Hawaiian Liliko'i Cookbook, Little Hawaiian Bento Box Cookbook, Little Hawaiian Rice Cookbook

Author name: Gail Hercher (liliko'i) and Susan Yuen (bento box), no author cited for the rice cookbook (Mutual Publishing, 2012) Format: Hard cover 80-96 pages; \$7.95 each



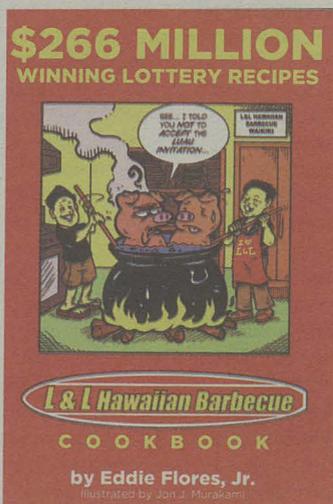
Laugh, Local Moco

Famous plate lunch stop reveals all

JAMIE NOGUCHI

Written by Eddie Flores, Jr., pioneer of the nationwide L & L Franchise, *\$266 Million Winning Lottery Recipes*, *L & L Hawaiian Barbecue Cookbook* is also a joke book, with every recipe accompanied with a hilarious comic. Illustrated by local artist, Jon J. Murakami, each sketch lightheartedly pokes fun at local culture, habits, language and food preferences.

Why the \$266 million recipe in the title? Apparently a man bought a winning lottery ticket at a California L & L restaurant while purchasing a BBQ chicken plate. The ticket turned out to be the key to one



of the largest lottery jackpots in history.

The recipes themselves cover all of the famous, filling, meat-heavy L & L chicken favorites, such as chicken katsu, loco moco, pork laulau, oxtail, Spam musubi and more—the list literally seems to go on forever, covering more than 60 recipes. Included is L & L's infamous brown gravy recipe, which surprisingly does not

call for any fat.

Flores, Jr. incorporates short cooking tips, specifying particular types of pans and products, such as panko bread crumb brands. There is a “Healthy Plates” chapter, but it only consists of one recipe, the skinless Hawaiian barbecue chicken plate. If you want to go for healthier options, that's the beauty of a cookbook—you're in charge.

Empowered cooks can now prepare their own take-out in the comfort of their kitchens, saving money and even adding green salads and fresh vegetables, all while getting a good laugh. *

\$266 Million Winning Lottery Recipes, L&L Hawaiian Barbecue Cookbook, Eddie Flores, Jr. Mutual Publishing, 2012 Paperback, 144 pages, \$9.95

Eggs'n Things
Hawaii
Established in 1974
(808) 923-EGGS (3447)

**Saturday & Sunday Grand Opening
Ala Moana & Re-Opening Saratoga!**

Open 7 Days a week
343 Saratoga Road
(Across the Waikiki Post Office)
6AM-2PM • 5PM-10PM
451 Piikoi St. (Ala Moana)
SUN-THU 6AM-10PM • FRI & SAT 6AM-12AM www.eggsthings.com

We're offering our Early Riser Special (3 pancakes & 2 Eggs) for \$9.99 from 6-7:30am Saturday 11/10 & Sunday 11/11 At Saratoga and Ala Moana only, on these days and times only. Sorry, take out not available for this special



CHI-Town
Deep Dish Pizza Co.

M-F 11am-2am • Sat 4pm-2am
\$1 off pizza slice with HPU or UH ID

Paushi St at Fort Street Mall • 545-4714
facebook.com/ChiTownDeepDishPizzaCo
TAKE OUT OR ENJOY A COLD DRINK AT OUR FULL BARI!



LUIBUENO'S
Mexican and Latin Cuisine

HALEIWA TOWN CENTER, NORTH SHORE, OAHU
PHONE: 808-637-7717 WWW.LUIBUENO.COM

Himalayan Kitchen
Authentic Nepali & Indian Cuisine

Tandoori Clay Oven Cooking, Naan breads, Curries, Seafood, and Vegetarian Dishes. All dishes cooked to order.
Holiday Catering & Private Party Room Available

Lunch Tues-Fri 11-2pm, Dinner Daily 5:30-10pm
BYOB 1137 11th Ave. 735-1122 No Corkage

UNIVERSITY OF HAWAII
LEEWARD COMMUNITY COLLEGE

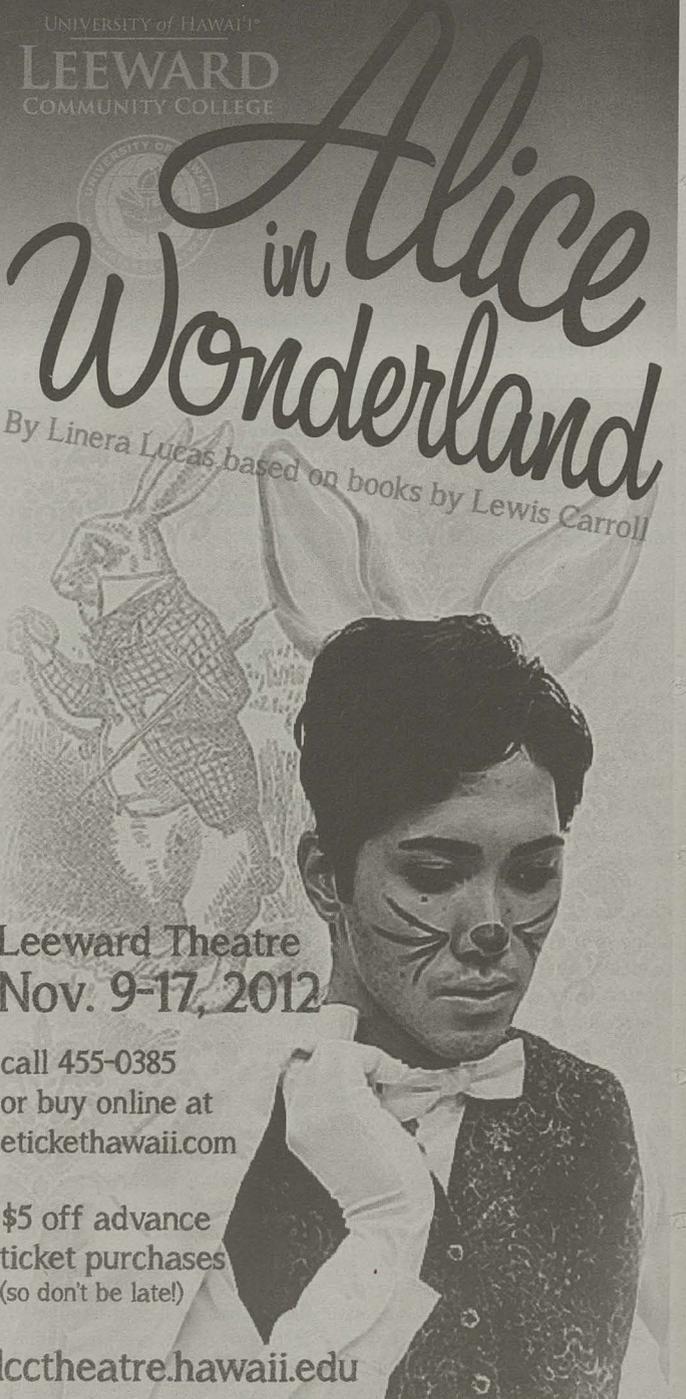
Alice in Wonderland
By Linera Lucas based on books by Lewis Carroll

Leeward Theatre
Nov. 9-17, 2012

call 455-0385
or buy online at etickethawaii.com

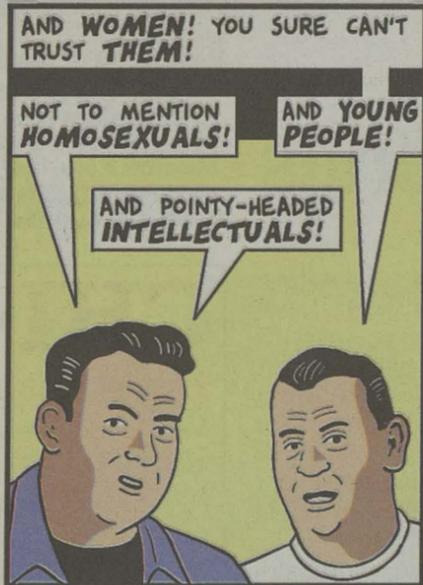
\$5 off advance ticket purchases (so don't be late!)

lcctheatre.hawaii.edu



THIS MODERN WORLD

by TOM TOMORROW



TOM TOMORROW © 2012 www.thismodernworld.com...twitter.com/tomtomorrow

THE SCENE

lecture in between pieces about the history, cultural roots and techniques of taiko. *Waipahu Public Library*, Wed., 11/7, (6PM); *Waimanalo Public Library*, Wed., 11/14, (6:30PM) Free. kennyendo.com, 675-0358

Watada Lectures The theme for this year's 2012 Umematsu and Yasu Watada Lectures is "Militarization in the Pacific," with keynote lecturer Teresia Teaiwa, PhD. Go online for specific lecture topics, times and venues. *UH and Church of the Crossroads*. Thu., 11/8–Sun., 11/11, churchofthecrossroadshawaii.org/Events.html

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

The Statues Walked—Revealing the Real Story of Easter Island This Traditions of the Pacific Lecture, presented by Dr. Terry Hunt, will explore the evidence for Easter Island's astonishing prehistoric success, and explores how and why this most isolated and remarkable culture avoided collapse. RSVP required. *Atherton Hālau*, Thu., 11/8, (6–7:30PM) \$10, free for members. bishopmuseum.org/visitors/rsvp.html

HI Fashion: The Legacy of Alfred Shaheen This exhibit showcases the work of Alfred Shaheen, who revolutionized the Hawaiian shirt into what it is known as today. Opens Sat., 11/10, through 2/4/2013.

Abigail Kinoiki Kekaulike Kahili Room The history of the Hawaiian Monarchy comes to life as portraits are displayed along with the ali'i and Kahili.

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.

Hawai'i Hall of Fame An exhibit showcasing the many accomplishments of Hawai'i's athletes, alongside pictures and memorabilia.

Hawaiian Hall The buzzed-about restoration is now a museum staple. See a reinvigorated hall that shows a Native Hawaiian worldview layered in meaning and authentic in voice. Now on display: The Pa'u of Nahi'ena'ena, a sacred cape measured at 20 x 2.5 feet, created with an estimated one million feathers of the 'o'o bird.

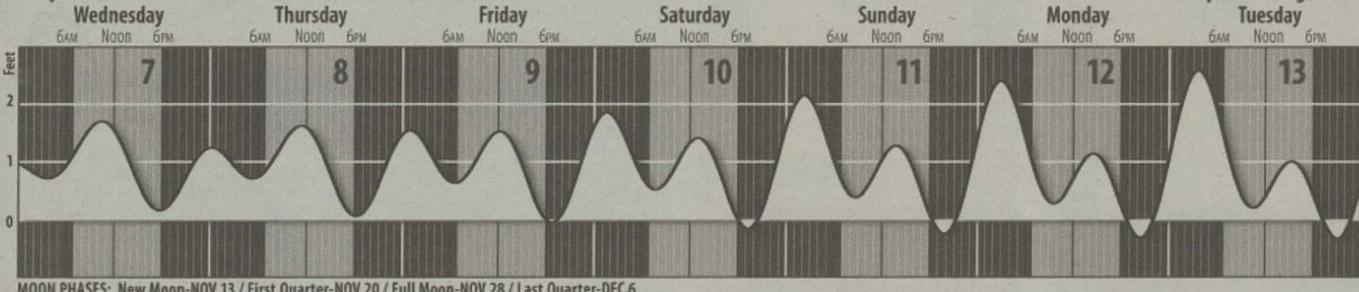
Richard T. Mamiya Science Adventure Center A 16,500 square-foot facility that offers interactive exhibits on Hawai'i's environment, from volcanology and oceanography to its biodiversity.

Science on a Sphere The museum's permanent exhibit presents wall graphics, interactive stations and the suspended 40-pound sphere, which offer insights into our ever-changing climate.

Hawai'i Heritage Center Gallery Created in 1980 to support efforts to educate, preserve and perpetuate knowledge of the history, heritage and culture of the diverse ethno-cultural groups of Hawai'i. Open Mon–Sat, 9AM–2PM. \$1 admission. 1040 Smith St.: 521-2749

Hökūlani Imaginarium Windward Community College's state-of-the-art planetarium and multi-media facility presents shows for all ages. *Windward Community College*, 45-720 Kea'ahala Rd., Kāne'ohe: 235-7321

Sun, Moon & Tides—Honolulu Harbor



From Page 11

Wahiawā: Tue., 11/13, (10AM–noon) \$10. 522-7064

Medicinal Plants Tour Come see the types of plants that were used before modern medicine with tour guide Lucas Wheeler. Reservation required. *Foster Botanical Garden*, 50 N. Vineyard Blvd.: Sat., 11/17, (1–2:30PM) Garden admission. 522-7066

Pruning Young Trees and Shrubs Check in at the Lecture Room to learn about pruning young trees from Dudley Hulbert and pruning shrubs from Carol Kwan. Each talk will be followed by a demonstration in the courtyard, plus a Q&A session at the end. Please register in advance. *Ho'omaluhia Botanical Garden*, 45-680 Luluku Rd., Kāne'ohe: Sat., 11/17, (9AM–noon) \$15 for members, \$20 for non-members. 233-7323

Succulent Thanksgiving Centerpiece The Board of Water Supply and the Friends of Hālawā Xeriscape Garden will be hosting a workshop on how to make centerpieces with unthirsty plants and repurposed containers. Registration required by Fri., 11/9. *Hālawā Xeriscape Garden*, 99-1268 Iwaena St., 'Aiea: Sat., 11/10, (10:30AM–noon) \$10, \$5 for members. workshops@hbws.org, boardofwatersupply.com, 748-5363

'Ohana

Christmas Ideas Demonstrations Volunteers from South and Windward O'ahu Associations for Family and Community Education will demonstrate how to make simple and eco-

nomical gifts, decorations and food for Christmas. *Queen Lili'uokalani Children's Center*, 46-316 Haiku Rd., Kāne'ohe, (10AM–noon); *Waipahu Public Library*, 94-275 Mokuola St., Waipahu, (6:30–7:30PM); *Salt Lake/Moanalua Public Library*, 3225 Salt Lake Blvd., (5:30–6:30PM). Wed., 11/14, Free. 729-3938

Diamond Head Arts and Craft Fair Sponsored by the Hawaii Recreation and Parks Society, the 20th annual craft fair will have over 200 vendors and seven Parks & Rec. food booths. A portion of the proceeds will benefit the UH foundation for scholarships to students in the arts programs at KCC. *Kapi'olani Community College*, 4303 Diamond Head Rd.: Sun., 11/11, (9AM–2PM) Free. 734-9211

Discover Kaka'ako (See Hot Pick.) *Ward Center and Ward Warehouse*, 1050 Ala Moana Blvd.: Sat., 11/10, (3–7PM) wardcenters.com, discoverkakaako.com

Flight of the Imagination Hanahau'oli School's annual children's fair will again feature their popular country store/farmers' market, along with pony rides, a climbing wall, face painting, hair scare, glitter tattoos, nail painting, keiki crafts, lots of kid-friendly games, entertainment and food. Free parking provided at Roosevelt High School, with courtesy shuttle to Hanahau'oli. *Hanahau'oli School*, 1922 Makiki St.: Sat., 11/10, (10AM–3PM) Free. hanahauoli.org/hui/childrens-fair, 949-6461

Holiday Shoppe Get started with an in-home holiday craft boutique featuring handmade gifts, art, bags, fashions, knits, quilts, needlework,

plants, jewelry, décor, jellies, sweets and treats from local artisans. *'Aina Haina*, 5228 Apo Dr.: Thu., 11/8 and Fri., 11/9, 3–8PM; Sat., 11/10, 9AM–2PM Free. holidayshoppehawaii@gmail.com

Paint the Plane Contest (See Hot Pick.) Submissions must be post-marked by Fri., 11/30, painttheplanehawaii.com

Second Saturday Courtyard Bazaar On top of finding unique one-of-kind items from a variety of sellers, meet author Frances Kakugawa who will be reading from her books *Kapoho: Memoir of a Modern Pompeii* (9:30–10AM); *Aging with Dignity* (10:30–11AM); as well as books especially for children (11–11:30AM). *Japanese Cultural Center of Hawai'i*, Teruya Courtyard, 2454 S. Beretania St.: Sat., 11/10, (9AM–2PM) jcch.com, 945-7633

Swap Meet & Craft Fair An eclectic mix of household, slightly used and new items along with handmade gifts and more. *Waipio Shopping Center*, 94-1040 Waipio Uka St., Waipahu: Sat., 11/10, (8AM–1PM) marisa@pcf-virtual.com, 722-6467

Learning

Aquaculture Training for On-Line Learning Register anytime for ATOLL and complete the program by 12/31, which focuses on aquaculture for food safety and self-sufficiency. \$100. outreach.hawaii.edu/non-credit, 956-8244

Holiday Bromeliad Wreaths Learn how to construct a colorful holiday

wreath using bromeliads. Dress comfortably and bring your own pliers, clippers and grapevine wreath blank (about 14") or purchase one (\$10) from instructor Gail Hutchinson. *Lyon Arboretum*, 3860 Mānoa Rd.: Fri., 11/9, (9:30–11:30AM) \$15, \$5–\$15 supply fee. hawaii.edu/lyonarboretum, 988-0456

Keeping a Tradition Alive The illustrated talk, "Keeping a Tradition Alive: Issues with Preservation and Transmission of Korean Mask Dance Dramas," will be presented by Korean mask scholar and photographer CedarBough Saeji. *East-West Center Gallery*, UH–Mānoa, 1601 East-West Rd.: Sun., 11/11, (2–3PM) Free. 944-7177

Keiki Parkour Increase the physical competence, creativity and courage of your keiki through playful, noncompetitive parkour instruction. Ages 4–6 are welcome Tuesdays, 4:30–5:15PM and ages 7–10 on Thursdays, 4:30–5:30PM. Go online for payment, location and class information. Like their Facebook page to get your child's first class for free! *Kapi'olani Park*, Waikiki: classes start at \$10. keith@keikiparkour.com, keikiparkour.com, 398-9045

Photographing the Human Form Peter Shaindlin will teach conceptual and practical techniques of capturing the human form with studio and field sessions. Please register by Sat., 11/10. *UH Art Building Room 101*, UH–Mānoa: Sat., 11/17, (9AM–4PM) \$120. outreach.hawaii.edu/pnm, 956-8400

The Art of Taiko Kenny Endo and his Ensemble perform and give a brief

THE SCENE

Honolulu Museum of Art at First Hawaiian Center 999 Bishop St. Open Mon.-Thu., 8:30AM-4PM; Fri., 8:30AM-6PM. Validated parking available; enter on Merchant St. 526-1322

Evolution: Mixed-Media Works by Karen Gally Through 1/11/13

Wa'a Moana / Wa'a Kanaka: Recent Prints by Herman Pi'ikea Clark Through 1/11/13

Progressions: Recent Ceramics by Jennifer Owen and David Kuraoka Through 1/11/13

Honolulu Museum of Art School 1111 Victoria St. Open Tue.-Sat., 10AM-4:30PM; Sun., 1-5PM. Free admission. honolulumuseum.org, 532-8700

Honolulu Police Department Law Enforcement Museum Inside the Police Department is this gem about Honolulu's finest. Besides badges and weapons, you'll find interesting stories, like that of detective Chang Apana who inspired the fictional character Charlie Chan. 801 S. Beretania St.: Mon-Fri, 7:45AM-4:30PM. Free. 529-3351

John Young Museum of Art The museum displays works selected from art collector Young's private stash. *Krauss Hall*, UH-Mānoa: Mon.-Fri., 11AM-2PM; Sun. 1-4PM; closed on state holidays. Free. outreach.hawaii.edu/jymuseum, Call for details 956-8866

North Shore Surf and Cultural Museum View the vintage surfboard collection, photos, memorabilia, bottles, videos, posters and other cultural items on display and shop for jewelry from the bottom of the sea. *North Shore Marketplace*: Wed-Mon, 11AM-6PM. Free. 637-8888

Hawai'i State Art Museum No. 1 Capitol District Building, 250 S. Hotel St., 2nd Fl. Open Tue.-Sat., 10AM-4PM. Free. 586-0900

Second Saturday The Teaching Artists from HiSAM's Art Bento museum outreach program will give visitors a "sampler platter" of their Art Bento menu. Learn fun ways to "respond to art" through music, dance, drama and of course, making visual art. Sat., 11/10, (11AM-3PM) Free.

Honolulu Museum of Art 900 S. Beretania St. Open Tue.-Sat., 10AM-4:30PM; Sun., 1-5PM. Closed Mondays. \$10 adults; \$5 children (ages 4-17); free for members and children age 3 and under. Free first Wednesday of the month. honolulumuseum.org, 532-8700

Virtue in a Vicious Age: Fashioning Feminine Identity in 18th-Century London Amber Ludwig will discuss 18th-century portraits of women as part of the curatorial lecture series. *Doris Duke Theatre*, 900 S. Beretania St.: Wed., 11/14, (10:30AM) 532-8768

Newly Installed Galleries Antiquity and the Body; Medieval and Renaissance Art; 17th-Century European Art; Portraiture; 18th-Century European Art; Impressionist and Post-Impressionist Art; Modernism (two galleries); Works on Paper.

Masterworks from the Renaissance to the Early 19th Century Through 11/18.

Marc Chagall: Arabian Nights Comprised of 13 illustrations for four tales from the eponymous series, *Arabian Nights* is a fanciful panorama of lovers, animals, sea life and exotic vignettes. Though 11/13.

In Memoriam: Maqbool Fida Husain A tribute show to the late Indian artist Husain, who died in 2011, is a sampling of some of his most well-known works, including *Vishnu on Garuda*. Through 4/13/13.

Honolulu Museum of Art Spalding House 2411 Makiki Heights Dr. Open Tue.-Sat., 10AM-4PM; Sun., Noon-4PM. Closed Mondays. \$10 adults; \$5 children (ages 4-17); free for members and children age 3 and under.

Free first Wednesday of the month. tcmhi.org, 526-0232

A Thousand Words and Counting Five focused mini-exhibitions address literary concepts and devices. They are *Francisco Goya: Proverbs, Letters to Lili'uokalani, The Divine Journey: Narratives in Religious Art, Word, and Code/Character: The 47 Ronin*. Through 11/22.

The Contemporary Cafe 2411 Makiki Heights Dr. Tue.-Sat., 11AM-2PM; Sun., Noon-2PM. Mon., closed. 237-5225

Iolani Palace The palace is the only official residence of royalty in the United States. Guided tours: Mon.-Sat., 9-11:15AM; tours in Japanese available Mon-Sat, 11:30AM, \$20 adults, \$15 kama'aina, \$5 children ages 5-12 (under 5 years not admitted). Audio tours available 11:45AM-3:30PM, \$13 adults; \$5 children ages 5-12. Galleries open: Mon.-Sat., 9AM-5PM. \$6 adults; \$3 kids ages 5-12, under 5 free.

Refurnishing 'Iolani Palace Heather Diamond, curator at 'Iolani Palace, will give a presentation at Kahala Nui on the refurnishing of the royal residence. Please RSVP by phone. *Kahala Nui*, 4389 Malia St., Diamond Head Rm.: Tue., 11/13, (10:30-11:30AM) Free. 218-7004

Pacific Aviation Museum Historical artifacts and aircrafts. Pearl Harbor, Ford Island, 319 Lexington Blvd.: \$14 general (\$10 kama'aina); \$7 children (\$5 kama'aina). Keiki free on Saturdays and Sundays with each paid adult admission. Teachers free on Furlough Fridays. pacificaviationmuseum.org, 441-1000

Home of the Brave Quilt Project See quilts being made and sign one that will be presented to the family of a fallen Hawai'i soldier. What began as a grassroots effort to warm soldiers during the Civil War has become a way of expressing the gratitude of a nation for soldiers fallen in wartime. Free admission to military members and their families. Sun., 11/11, (10AM-2PM) Free with paid admission.

Queen Emma Summer Palace Revel in Hawaiian history and American architecture from the Victorian period at the summer retreat. 2913 Pali Hwy.: Daily, 9AM-4PM. \$1-\$6. daughtersofhawaii.org, 595-6291

King Kamehameha IV Cloak The famous feathered cloak is on display at the Palace.

Prince Albert Kauikeaouli Leiopapa Exhibit See the prince's belongings.

U.S. Army Museum An extensive collection of artifacts pertaining to America's military past is housed here, including old artillery and vehicles. Guided tours available. *Fort DeRussy* (next to the Hale Koa Hotel) at the corner of Kalia & Saratoga roads: Open Tue.-Sun., 10AM-4:15PM. Free. hiarmymuseum.org, Call 955-9552

U.S.S. Bowfin Submarine Museum and Park The World War II submarine will astound you with its enormity, its outdoor exhibits and the intimidating WWII Japanese Suicide Missile. Some material dates as far back as the Revolutionary War. 11 Arizona Memorial Dr. Open daily, 8AM-5PM. \$8 adults; \$3 children 4-12; children 3 and under, free. www.bowfin.org, Call 423-1341

Extras

2012 Holmescoming The Engineering Alumni Association and the University of Hawai'i at Mānoa College of Engineering present an evening of food from d.k Steak House and Sasei Seafood Restaurant & Sushi Bar, entertainment, games and prizes. Tickets available online. *University of Hawai'i at Mānoa*, Holmes Hall, 2500 Campus Rd.: Fri., 11/9, (4:30-8:30PM) \$75, \$1,200 corporate sponsorship.

UHalumni.org/holmescoming, 956-5112

4th Annual demarco Open Golf Tourney demarco surfboards is throwing its 4th annual golf tourney to benefit the Waialua Elementary School on the North Shore. Sign up online. *Turtle Bay Resort*, The Palmer Golf Course, 57-091 Kamehameha Hwy., Kahuku: Sat., 11/10, \$85. demarcosurf.com, 220-6822

Bella Project Giveaway The Junior League of Honolulu will give female students with a valid high school ID a chance to choose a dress, shoes, accessories, and beauty products for free for their next winter ball, since many young women cannot afford these things. High school girls can sign up at thebellaproject@juniorleagueofhonolulu.org. Include your name and three time preferences. Time slots are available in 20-minute intervals beginning at 10:40AM. *ING Direct Cafe*, 1958 Kalakaua Ave.: Sat., 11/10, (10AM-2PM) 955-1435

Neighbors

Amahl and the Night Visitors This opera by Gian Carlo Menotti will be presented by the Hawai'i Performing Arts Festival on Friday at the Aloha Theatre in Kaimaliu and Saturday at Gates Performing Arts Center in Waimea. *Big Island*. Fri., 11/23 and Sat., 11/24, \$15-\$50. hawaii-performingartsfestival.org, (808) 333-7378

Saving the World One Animal at a Time Laurelee Blanchard, who runs the Leilani Farm Sanctuary, will talk about her work rescuing animals and providing education to the community. She will also explain how food choices affect human health, animals and the environment. *Kaunoa Senior Center*, 401 Alakapa Pl., Paia, Maui: Thu., 11/15, (7PM)

Tea Time and Lighting Festival Get into the holiday spirit with artist demonstrations, live music, family art activities, food and treats, hot beverages and handmade, original artwork that make the best gifts for family and friends. *Donkey Mill Art Center*, 78-6670 Mamalahoa Hwy. Holualoa, Big Island: Sat., 11/24, (noon-5PM) Free. donkeymill@gmail.com

Volunteer

Hawaii Audubon Society The Hawaii Audubon Society is looking for volunteers to help in their downtown office by organizing field trips and service trips, event planning, outreach and education events, fundraising, managing databases, website design and mailings. The office is open Mon.-Thu., 9AM-5PM. *Hawaii Audubon Society*, 850 Richards St., Ste. 505: hiaudsoc@pixi.com, 528-1432

Kaha Garden Volunteer Days Help weed out invasive plants and prune vegetation to promote healthy growth of our native ecosystems. Bring your own tools, shoes, water, snacks and protect yourself from the sun with covered clothing or sunscreen. Please RSVP to Kristen Nalani Mailheau. *Kawainui Neighborhood Park*, 750 Kaha St., Kailua: Sat., 11/24, (8:30AM) nalani@huihawaii.org, 381-7202

Kuakini Volunteers Kuakini Health System (Kuakini) is looking for new volunteers, especially those who are certified Healing Touch practitioners and people who can staff the information desks and Snack Shop. To be a Kuakini volunteer, you need to be at least 14 years old and be able to volunteer at least once a week for a three-hour shift. Volunteers under age 18 require parental consent. *Kuakini Medical Center*, 347 N. Kuakini St.: b.nagamine@kuakini.org, kuakini.org, 547-9184

Continued on Page 26

Electric car. Shocking price.

Own the road...



...and the gas station!

The Mitsubishi i-MiEV:

- 100% electric vehicle.
- Up to 80 miles on a single charge.†
- 112 Miles Per Gallon Equivalent!

\$21,465*

Cutter
MITSUBISHI

564-9777

CutterMitsubishi.com
98-015 Kamehameha Hwy. Aiea

2012 Mitsubishi iMiEV ES #120443. † Distance on charge varies by driving style and conditions. * Includes \$2000 dealer cash and \$7500 federal tax credit. Advertised rebate has specific eligibility requirements and not all buyers will qualify. Ask dealer for complete details. Vehicle not be exactly as shown and subject to prior sale. All prices plus 4.712% tax, license, registration, doc fee of \$250, and any other dealer installed accessories. Sale ends Oct 28.

Cloudy with a Chance of Greatness

DON WALLACE

Like thrillers? We got you covered. Like epics set in the past? Ditto. Like epics set in the distant future? Check. Like a gritty *Bullitt*-like 70s noir set in San Francisco? No problema. Hey, did you swoon to the *Matrix*? You're so in—with a futuristic fashion palette that will frost your 'fro. *The Lord of the Rings*? Order the popcorn and settle in. A film of social conscience and moral awakening? Fear not, you will feel enlightened at the end. And if the shape-shifting sci-fi of *Eternal Sunshine of the Spotless Mind* made your synapses fire, we got that, too.

All in one film. One very good film. With, I almost forgot, a wonderful comedy set in a concentration camp of a nurs-

ing home that unites several of the above plots.

This, my friend, is *Cloud Atlas*. It's based on a cult novel of the same name by David Mitchell, which is not reason to see the movie (although you should read the book, it's excellent and features two subplots set in Hawai'i). Tag-team directed by the *Matrix* sister/brother Lana and Andy Wachowski and quick-cutting samurai (*Run Lola Run*) Tom Tykwer, it seamlessly tosses a salad of plots through bravura editing. The ferocity of the pacing recalls the best *Bourne* movies—a speed of storytelling that sweeps us away, trusting the directors will make sense of it all by the end.

The script is sharp and decisive—one minute you're in Seoul a couple hundred of years from now rooting for a clone rebellion led by Sonmi-451 (Doona Bae), the next you're on an early 19th century square-



The future depends on a rebellious waitress clone named Sonmi-451. Be careful what you order.

Cloud Atlas is three or four of the best movies of the year

rigger watching a good-hearted lawyer (Jim Sturgess) being slowly poisoned by a creepy quack doctor (Tom Hanks) intent on stealing his money and his teeth. And those are just two of at least six entwined storylines. The connections over time and space quickly become self-evident, though keeping up with the pace is probably hopeless. You have to let this one wash over you and revisit it in your mind over the next few days, or weeks.

All well and good, and enough to make this one of the notable movies of the year. But what elevates and unites the story is the cast, all of whom play multiple roles. Besides Hanks, Bae and Sturgess, you have Halle Berry doing her best work in years, Jim Broadbent breaking up the theater with his impersonation of a geriatric-home rebel, and Hugo Weaving reprising his *Matrix* scary faces. *Master and Commander's* James D'Arcy, *Bright Star's* Ben Whislaw and breakout David Gyasi leave us wringing our hankies. All this and Hugh Grant as a heavy—yes, Hugh Grant.

Sometimes you will recognize the actors, even across time, because as per the plot they bear a "genetic" connec-

tion and inheritance. (This is the past-lives core that has made some critics uneasy despite the fact that it plays no differently than Neo-as-Jesus in *The Matrix*.) Other times you won't have a clue that, say, James D'Arcy is not only the young and old Rufus Sixsmith, but also the horrifying Valkyrie Nurse James. You'll have to stick around to the credits to see who plays whom—and in my theater, people were gasping and laughing, because the players take so many parts, as in Elizabethan drama.

The Oscar for best makeup is a lock and script and direction should be, too. But, regardless of how the awards play out, this is a movie people will look back on as defining a decade. ■

THE SCENE

Manoa Falls Trail Project Help improve one of O'ahu's busiest trails and make it a showcase for hiking in Hawai'i. Tasks include trail graveling and widening, soil top dressing, removal of old boardwalk and rock work. Please RSVP via email to restoremanoa@gmail.com with your phone number and dates you wish to participate. Meet at Church of the Crossroads, back porch, 2510 Bingham St.: Sat., 11/10, (8AM) \$5. hi.sierraclub.org/oahu

Work Day at Waikalua Loko Fishpond Water will be provided during the day and lunch will be provided after. To register, contact Andrea Jepson at jepsona001@hawaii.rr.com or 263-8202. *Waikalua Loko Fishpond*, near Pū'ōhala Elementary School, Kāne'ohe: Sat., 11/17, (8AM-12PM) waikalualokofishpond.org

Tiffany & Co., Coach, Yves Saint Laurent, Chanel, Gucci, Bottega Veneta, Tod's and Hugo Boss will be on display for the month of November. Through 12/2. *Luxury Row*, 2100 Kalākaua Ave.: luxuryrow.com, 922-2246

Staring into the Sun Debra Drexler's first solo show since her Honolulu debut 10 years ago, with a reception on Thu., 11/15, 6-9PM, which will feature a performance of Singing Crystal Bowls by Bryan Jordon, appetizers from Kailua Catering and Event Planning and a wine tasting from Silvert and Saibene. Through 12/1. *The ARTS at Marks Garage*, 1159 Nu'uuanu Ave.: artsatmarks.com, 521-2903

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.

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

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. Listing subject to change based on film distributor.

Opening

The Details A dark comedy with an all-star cast about a seemingly perfect couple whose lives get turned upside down by one small mistake.

Keep the Lights On A filmmaker and a closeted lawyer begin a relationship that's filled with highs, lows and internal struggles.

Skyfall James Bond is back again! Daniel Craig reprises his role as the iconic figure.

Smashed A married couple is united by their love for alcohol, but things start to change when the wife decides to get sober.

Continuing

Alex Cross Dr. Alex Cross dedicates his life to catching the man who killed his wife, but it becomes a challenge.

Amber Alert A group of friends follow a car posted on Amber Alert, but that may have not been the best decision.

Argo This is a taut, visually compelling and unexpectedly funny thriller. —Don Wallace

Atlas Shrugged Part Two Based on Ayn Rand's epic novel of a world on the brink of collapse.

Chasing Mavericks Based on the true story of Jay Moriarity who tackles one of the biggest waves on Earth with the help of Frosty Hesson.

O'ahu Films

Cloud Atlas (See Review, this page.)

Diana Vreeland: The Eye Has to Travel A documentary about Harper's Bazaar's influential fashion editor, Diana Vreeland.

Flight A pilot is able to save everyone on board after the plane malfunctions, but his behavior the night before brings his character into question.

Frankenweenie Victor uses the power of science to bring his recently deceased dog back to life. However, dealing with the undead comes with more than Victor bargained for.

Fun Size High school senior Wren must find her little brother on Halloween night before her mom finds out that he went rogue.

Here Comes the Boom A teacher goes underground to become an MMA fighter to raise money and save his school's music program.

Hotel Transylvania Dracula runs a resort for monsters, but encounters some problems when an ordinary boy shows up.

House at the End of the Street The all-too-familiar "the house next door has a secret" is back in full effect in this horror story.

Looper Beautifully put together, intelligently handled, wonderfully acted—and full of surprises.—Bob Green

The Man with the Iron Fists A martial arts movie complete with warriors, assassins and a hero to save the village.

Paranormal Activity 4 Hidden cameras catch strange occurrences around the house, again.

The Perks of Being a Wallflower [The film] is emotionally exhaustive and exhausting, but in a good way.—Katrina Valcourt

Pitch Perfect An all girls a capella

group revamps their image in order to compete against the boys for the championship.

Seven Psychopaths This is the best trashy movie of the season.—B.G.

Silent Hill: Revelation After her father disappears, Heather Mason becomes immersed in a terrifying world that provides the answers to her childhood nightmares.

Sinister After moving into a new house, a man finds a box of old videos holding an ancient secret, and a pagan diety begins to haunt the family.

Tai Chi Zero Yang arrives at Chen Village to learn a powerful form of Tai Chi and becomes the one to help the village when a mysterious man plans to build a railroad through it.

Wreck-It Ralph—3D A video-game character tires of his daily routine and sets out to explore the arcade.

Doris Duke Theatre

Honolulu Museum of Art, 900 S. Beretania St., honoluluuseum.org, 532-8768

Honolulu Human Rights Festival

The Age of Stupid (UK, 2009) It's the year 2055 and the world is in a completely devastated state. We just have to ask ourselves why we didn't do anything about climate change. Screens with: *Stories of TRUST: Calling for Climate Recovery - TRUST Iowa and Alaska.*

Fri., 11/9, 1PM and 7:30PM
The Lady (France/UK, 2011) Michelle Yeoh portrays Aung San

Film Review

Keanu's Excellent Adventure

BOB GREEN

Do audiences care whether a movie is biochemical (imprinted on film, as it has been for a hundred years) or digital (no film involved—images converted into numbers and then turned back into images when projected)? Probably not, although it appears that one day digital will have higher image resolution.

In *Side by Side*, a new doc co-produced and on-camera narrated by Keanu Reeves, the past and future of movie projects are discussed and dissed by name moviemakers such as James Cameron, Martin Scorsese, George Lucas, David Fincher, Danny Boyle (whose *Slumdog Millionaire* was the first digital film to win a Best Picture Oscar), Christopher Nolan and Steven Soderbergh, plus a bevy of industry mavens.

Reeves calls this a "quiet revolution," and attempts in his film, directed by Chris Ken-

Side by Side is the Matrix star's, whoa!, documentary about digital vs. traditional film

neally, to trace the illustrated history of "film," including that which is gathering momentum in the last decade—digital.

Side by Side is as technical as it needs to be, but not so technical as to be daunting to average movie-goers. It's obvious that certain aspects of shooting are, in digital, "easier" than in celluloid—that is, quicker, a point not liked by all movie-makers.

Both production and projection are lighter-weight in digital. James Cameron says that by 2025 there will be 15,000 digital-equipped theaters in the



Keanu and Martin Scorsese, new masters of the digi-verse

U.S. (2,000 are in service now, including Honolulu). The highest-resolution movie currently in release is *Samsara*, due to return to town in mid-December (and, by way of disclosure, in the production of which I had a hand).

The one director who insists he will always stick to biochemical is Steven Spielberg, who does not appear in *Side by Side*. But most other directors, for reasons of production and post-production, are swaying toward the digital format. Among the most zealous advocates for digital are the

Wachowski brother-and-sister writing-directing duo, whose *Cloud Atlas* opened in Honolulu last week. Reeves refuses to take sides, but his face lights up when he discusses digital.

It's too bad that this 99-minute film does not discuss other, equally important aspects of its subject, including the effect on film schools (in terms of costs and kinds of equipment) and consumer-use, but it's a start. Keanu Reeves, one of the wealthiest of all Hollywood stars, and his cohorts should start on a sequel as soon as possible. As it stands now, *Side*

by *Side* is, as new-fangled media maven David Byrne writes, "as high and fun ... and crazy enlightening as it (now) gets."

Honolulu Museum of Art, Fri., 11/16, 6pm

Also available on Amazon, iTunes & Vudu

"A front-runner for best American film of the year."
ERIC HYNES, THE VILLAGE VOICE

The New York Times
Critic's Pick
"Exquisitely, even thrillingly authentic."
-A.O. SCOTT, THE NEW YORK TIMES

★★★★★
"You simply have to see it!"
-JOSHUA ROTHKOPF, TIME OUT NY

Thure Lindhardt Zachary Booth
KEEP THE LIGHTS ON
A film by Ira Sachs

STARTS FRIDAY, NOVEMBER 9!
CONSOLIDATED KAHALA 8
(800) FANDANGO (#2712)
CHECK THEATRE DIRECTORIES OR CALL FOR SHOWTIMES

O'ahu Films

Suu Kyi, the woman behind Burma's democracy movement. Screens with: *Courage, The Power of Words*.
Thu., 11/8, 1PM and 7:30PM

'Oiwi Film Festival

Sat., 11/10-Wed., 11/14. Food, wine and beer available for purchase at the opening night reception on Nov. 10, 6-7:30PM

The Hawaiian Room (US, 2012) A film about the legendary Hawaiian Room in New York City's Hotel Lexington. Screens with: *Pa'ahana*.

Sat., 11/10, 7:30PM

Under a Jarvis Moon (US, 2010) 130 young Hawaiian men are sent to colonize desert islands in the Pacific. Screens with: *Huki Ulua*.

Sun., 11/11, 1PM and 7:30PM

Papa Mau: The Wayfinder (US, 2010) Legendary navigator Mau Piailug makes his way to Tahiti using just the stars and ocean as his guide. This reignites cultural pride and unity throughout Polynesia. Screens with: *The Sweepstakes*.

Tue., 11/13, 1PM, 4PM and 7:30PM

Kai Wahine (US, 2012) The Waimanalo Canoe Club prepares for and races in the 2011 Na Wahine O Ke Kai Canoe Race from Molokai to O'ahu—girl power! Screens with: *Portraits of Al*.

Wed., 11/14, 1PM, 4PM and 7:30PM

Movie Museum

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

The Brain (France/Italy, 1969) A beloved comedy where several criminals plan to rob the same train, including a British criminal master-

mind with a brain so massive it tips him over.

Thu., 11/8, 12PM, 2PM and 6:15PM; Sun., 11/11, 3:30PM, 5:30PM and 7:30PM

Greed in the Sun (France, 1964) A truckload worth thousands gets stolen and there's a huge reward for its return.

Thu., 11/8, 4PM and 8:30PM; Fri., 11/9, 12PM, 2:15PM and 4:30PM

Ruby Sparks (US, 2012) A novelist tries to overcome his writer's block by creating his ideal girl, who happens to come to life.

Fri., 11/9, 6:45PM and 8:45PM; Sat., 11/10, 12:30PM, 2:30PM, 4:30PM, 6:30PM and 8:30PM

Taxi for Tobruk (France/Spain/West Germany, 1960) In the Libyan desert during WWII, French and German troops must learn to work together in order to survive and make it to the nearest base.

Sun., 11/11, 12PM and 1:45PM; Mon., 11/12, 4PM and 8PM

The Way Ahead (UK, 1944) During WWII, an unlikely group of British recruits become a great fighting force in North Africa.

Mon., 11/12, 12PM, 2PM and 6PM

Japanese Cultural Center of Hawai'i

Screening held at Consolidated Ward 16 Theaters, 1044 Auahi Street, \$10 JCCH members, \$15 non-members, \$12 each for groups of 10 or more, 945-7633

The Untold Story: Internment of Japanese Americans in Hawai'i

This tale of Japanese internments in Hawai'i is back for a second screening.

Sat., 11/10, 9AM

Rolling Stone

"THIS IS BOND LIKE YOU'VE NEVER SEEN HIM BEFORE. IN A WORD: WOW."

Peter Travers

★★★★★
"PURE BOND PERFECTION!"
Shawn Edwards, FOX-TV

★★★★★
"PREPARE TO BE AMAZED."
Jake Hamilton, FOX-TV

SKYFALL
007™

ALBERT R. BROCCOLI'S EON PRODUCTIONS PRESENTS DANIEL CRAIG AS IAN FLEMING'S JAMES BOND 007™ IN "SKYFALL" JAVIER BARDEM RALPH FIENNES NAOMIE HARRIS BÉRÉNICE MARLIERE WITH ALBERT FINNEY AND JUDI DENCH AS "M"
PRODUCED BY ANDREW NOAKES DAVID POPE WRITTEN BY THOMAS NEWMAN DIRECTED BY SAM MENDES
CASTING BY CALLUM MCDUGALL COSTUME DESIGNER NEAL PURVIS & ROBERT WADE AND JOHN LOGAN PRODUCTION DESIGNER MICHAEL G. WILSON AND BARBARA BROCCOLI
EXECUTIVE PRODUCERS BOB WEINSTEIN AND JERRY WEINSTEIN PRODUCED BY ALBERT R. BROCCOLI
SCREENPLAY BY SAM MENDES (Screen Adapted by Tony Charles) DIRECTED BY SAM MENDES
MUSIC BY DAVID JULYAN
EDITED BY ANDREW DUNN
EXECUTIVE PRODUCERS BOB WEINSTEIN AND JERRY WEINSTEIN PRODUCED BY ALBERT R. BROCCOLI
CASTING BY CALLUM MCDUGALL COSTUME DESIGNER NEAL PURVIS & ROBERT WADE AND JOHN LOGAN PRODUCTION DESIGNER MICHAEL G. WILSON AND BARBARA BROCCOLI
EXECUTIVE PRODUCERS BOB WEINSTEIN AND JERRY WEINSTEIN PRODUCED BY ALBERT R. BROCCOLI
SCREENPLAY BY SAM MENDES (Screen Adapted by Tony Charles) DIRECTED BY SAM MENDES
MUSIC BY DAVID JULYAN
EDITED BY ANDREW DUNN
EXECUTIVE PRODUCERS BOB WEINSTEIN AND JERRY WEINSTEIN PRODUCED BY ALBERT R. BROCCOLI
CASTING BY CALLUM MCDUGALL COSTUME DESIGNER NEAL PURVIS & ROBERT WADE AND JOHN LOGAN PRODUCTION DESIGNER MICHAEL G. WILSON AND BARBARA BROCCOLI
EXECUTIVE PRODUCERS BOB WEINSTEIN AND JERRY WEINSTEIN PRODUCED BY ALBERT R. BROCCOLI
SCREENPLAY BY SAM MENDES (Screen Adapted by Tony Charles) DIRECTED BY SAM MENDES
MUSIC BY DAVID JULYAN
EDITED BY ANDREW DUNN
EXECUTIVE PRODUCERS BOB WEINSTEIN AND JERRY WEINSTEIN PRODUCED BY ALBERT R. BROCCOLI
CASTING BY CALLUM MCDUGALL COSTUME DESIGNER NEAL PURVIS & ROBERT WADE AND JOHN LOGAN PRODUCTION DESIGNER MICHAEL G. WILSON AND BARBARA BROCCOLI
EXECUTIVE PRODUCERS BOB WEINSTEIN AND JERRY WEINSTEIN PRODUCED BY ALBERT R. BROCCOLI
SCREENPLAY BY SAM MENDES (Screen Adapted by Tony Charles) DIRECTED BY SAM MENDES
MUSIC BY DAVID JULYAN
EDITED BY ANDREW DUNN
EXECUTIVE PRODUCERS BOB WEINSTEIN AND JERRY WEINSTEIN PRODUCED BY ALBERT R. BROCCOLI
CASTING BY CALLUM MCDUGALL COSTUME DESIGNER NEAL PURVIS & ROBERT WADE AND JOHN LOGAN PRODUCTION DESIGNER MICHAEL G. WILSON AND BARBARA BROCCOLI
EXECUTIVE PRODUCERS BOB WEINSTEIN AND JERRY WEINSTEIN PRODUCED BY ALBERT R. BROCCOLI
SCREENPLAY BY SAM MENDES (Screen Adapted by Tony Charles) DIRECTED BY SAM MENDES
MUSIC BY DAVID JULYAN
EDITED BY ANDREW DUNN
EXECUTIVE PRODUCERS BOB WEINSTEIN AND JERRY WEINSTEIN PRODUCED BY ALBERT R. BROCCOLI
CASTING BY CALLUM MCDUGALL COSTUME DESIGNER NEAL PURVIS & ROBERT WADE AND JOHN LOGAN PRODUCTION DESIGNER MICHAEL G. WILSON AND BARBARA BROCCOLI
EXECUTIVE PRODUCERS BOB WEINSTEIN AND JERRY WEINSTEIN PRODUCED BY ALBERT R. BROCCOLI
SCREENPLAY BY SAM MENDES (Screen Adapted by Tony Charles) DIRECTED BY SAM MENDES
MUSIC BY DAVID JULYAN
EDITED BY ANDREW DUNN
EXECUTIVE PRODUCERS BOB WEINSTEIN AND JERRY WEINSTEIN PRODUCED BY ALBERT R. BROCCOLI
CASTING BY CALLUM MCDUGALL COSTUME DESIGNER NEAL PURVIS & ROBERT WADE AND JOHN LOGAN PRODUCTION DESIGNER MICHAEL G. WILSON AND BARBARA BROCCOLI
EXECUTIVE PRODUCERS BOB WEINSTEIN AND JERRY WEINSTEIN PRODUCED BY ALBERT R. BROCCOLI
SCREENPLAY BY SAM MENDES (Screen Adapted by Tony Charles) DIRECTED BY SAM MENDES
MUSIC BY DAVID JULYAN
EDITED BY ANDREW DUNN
EXECUTIVE PRODUCERS BOB WEINSTEIN AND JERRY WEINSTEIN PRODUCED BY ALBERT R. BROCCOLI
CASTING BY CALLUM MCDUGALL COSTUME DESIGNER NEAL PURVIS & ROBERT WADE AND JOHN LOGAN PRODUCTION DESIGNER MICHAEL G. WILSON AND BARBARA BROCCOLI
EXECUTIVE PRODUCERS BOB WEINSTEIN AND JERRY WEINSTEIN PRODUCED BY ALBERT R. BROCCOLI
SCREENPLAY BY SAM MENDES (Screen Adapted by Tony Charles) DIRECTED BY SAM MENDES
MUSIC BY DAVID JULYAN
EDITED BY ANDREW DUNN
EXECUTIVE PRODUCERS BOB WEINSTEIN AND JERRY WEINSTEIN PRODUCED BY ALBERT R. BROCCOLI
CASTING BY CALLUM MCDUGALL COSTUME DESIGNER NEAL PURVIS & ROBERT WADE AND JOHN LOGAN PRODUCTION DESIGNER MICHAEL G. WILSON AND BARBARA BROCCOLI
EXECUTIVE PRODUCERS BOB WEINSTEIN AND JERRY WEINSTEIN PRODUCED BY ALBERT R. BROCCOLI
SCREENPLAY BY SAM MENDES (Screen Adapted by Tony Charles) DIRECTED BY SAM MENDES
MUSIC BY DAVID JULYAN
EDITED BY ANDREW DUNN
EXECUTIVE PRODUCERS BOB WEINSTEIN AND JERRY WEINSTEIN PRODUCED BY ALBERT R. BROCCOLI
CASTING BY CALLUM MCDUGALL COSTUME DESIGNER NEAL PURVIS & ROBERT WADE AND JOHN LOGAN PRODUCTION DESIGNER MICHAEL G. WILSON AND BARBARA BROCCOLI
EXECUTIVE PRODUCERS BOB WEINSTEIN AND JERRY WEINSTEIN PRODUCED BY ALBERT R. BROCCOLI
SCREENPLAY BY SAM MENDES (Screen Adapted by Tony Charles) DIRECTED BY SAM MENDES
MUSIC BY DAVID JULYAN
EDITED BY ANDREW DUNN
EXECUTIVE PRODUCERS BOB WEINSTEIN AND JERRY WEINSTEIN PRODUCED BY ALBERT R. BROCCOLI
CASTING BY CALLUM MCDUGALL COSTUME DESIGNER NEAL PURVIS & ROBERT WADE AND JOHN LOGAN PRODUCTION DESIGNER MICHAEL G. WILSON AND BARBARA BROCCOLI
EXECUTIVE PRODUCERS BOB WEINSTEIN AND JERRY WEINSTEIN PRODUCED BY ALBERT R. BROCCOLI
SCREENPLAY BY SAM MENDES (Screen Adapted by Tony Charles) DIRECTED BY SAM MENDES
MUSIC BY DAVID JULYAN
EDITED BY ANDREW DUNN
EXECUTIVE PRODUCERS BOB WEINSTEIN AND JERRY WEINSTEIN PRODUCED BY ALBERT R. BROCCOLI
CASTING BY CALLUM MCDUGALL COSTUME DESIGNER NEAL PURVIS & ROBERT WADE AND JOHN LOGAN PRODUCTION DESIGNER MICHAEL G. WILSON AND BARBARA BROCCOLI
EXECUTIVE PRODUCERS BOB WEINSTEIN AND JERRY WEINSTEIN PRODUCED BY ALBERT R. BROCCOLI
SCREENPLAY BY SAM MENDES (Screen Adapted by Tony Charles) DIRECTED BY SAM MENDES
MUSIC BY DAVID JULYAN
EDITED BY ANDREW DUNN
EXECUTIVE PRODUCERS BOB WEINSTEIN AND JERRY WEINSTEIN PRODUCED BY ALBERT R. BROCCOLI
CASTING BY CALLUM MCDUGALL COSTUME DESIGNER NEAL PURVIS & ROBERT WADE AND JOHN LOGAN PRODUCTION DESIGNER MICHAEL G. WILSON AND BARBARA BROCCOLI
EXECUTIVE PRODUCERS BOB WEINSTEIN AND JERRY WEINSTEIN PRODUCED BY ALBERT R. BROCCOLI
SCREENPLAY BY SAM MENDES (Screen Adapted by Tony Charles) DIRECTED BY SAM MENDES
MUSIC BY DAVID JULYAN
EDITED BY ANDREW DUNN
EXECUTIVE PRODUCERS BOB WEINSTEIN AND JERRY WEINSTEIN PRODUCED BY ALBERT R. BROCCOLI
CASTING BY CALLUM MCDUGALL COSTUME DESIGNER NEAL PURVIS & ROBERT WADE AND JOHN LOGAN PRODUCTION DESIGNER MICHAEL G. WILSON AND BARBARA BROCCOLI
EXECUTIVE PRODUCERS BOB WEINSTEIN AND JERRY WEINSTEIN PRODUCED BY ALBERT R. BROCCOLI
SCREENPLAY BY SAM MENDES (Screen Adapted by Tony Charles) DIRECTED BY SAM MENDES
MUSIC BY DAVID JULYAN
EDITED BY ANDREW DUNN
EXECUTIVE PRODUCERS BOB WEINSTEIN AND JERRY WEINSTEIN PRODUCED BY ALBERT R. BROCCOLI
CASTING BY CALLUM MCDUGALL COSTUME DESIGNER NEAL PURVIS & ROBERT WADE AND JOHN LOGAN PRODUCTION DESIGNER MICHAEL G. WILSON AND BARBARA BROCCOLI
EXECUTIVE PRODUCERS BOB WEINSTEIN AND JERRY WEINSTEIN PRODUCED BY ALBERT R. BROCCOLI
SCREENPLAY BY SAM MENDES (Screen Adapted by Tony Charles) DIRECTED BY SAM MENDES
MUSIC BY DAVID JULYAN
EDITED BY ANDREW DUNN
EXECUTIVE PRODUCERS BOB WEINSTEIN AND JERRY WEINSTEIN PRODUCED BY ALBERT R. BROCCOLI
CASTING BY CALLUM MCDUGALL COSTUME DESIGNER NEAL PURVIS & ROBERT WADE AND JOHN LOGAN PRODUCTION DESIGNER MICHAEL G. WILSON AND BARBARA BROCCOLI
EXECUTIVE PRODUCERS BOB WEINSTEIN AND JERRY WEINSTEIN PRODUCED BY ALBERT R. BROCCOLI
SCREENPLAY BY SAM MENDES (Screen Adapted by Tony Charles) DIRECTED BY SAM MENDES
MUSIC BY DAVID JULYAN
EDITED BY ANDREW DUNN
EXECUTIVE PRODUCERS BOB WEINSTEIN AND JERRY WEINSTEIN PRODUCED BY ALBERT R. BROCCOLI
CASTING BY CALLUM MCDUGALL COSTUME DESIGNER NEAL PURVIS & ROBERT WADE AND JOHN LOGAN PRODUCTION DESIGNER MICHAEL G. WILSON AND BARBARA BROCCOLI
EXECUTIVE PRODUCERS BOB WEINSTEIN AND JERRY WEINSTEIN PRODUCED BY ALBERT R. BROCCOLI
SCREENPLAY BY SAM MENDES (Screen Adapted by Tony Charles) DIRECTED BY SAM MENDES
MUSIC BY DAVID JULYAN
EDITED BY ANDREW DUNN
EXECUTIVE PRODUCERS BOB WEINSTEIN AND JERRY WEINSTEIN PRODUCED BY ALBERT R. BROCCOLI
CASTING BY CALLUM MCDUGALL COSTUME DESIGNER NEAL PURVIS & ROBERT WADE AND JOHN LOGAN PRODUCTION DESIGNER MICHAEL G. WILSON AND BARBARA BROCCOLI
EXECUTIVE PRODUCERS BOB WEINSTEIN AND JERRY WEINSTEIN PRODUCED BY ALBERT R. BROCCOLI
SCREENPLAY BY SAM MENDES (Screen Adapted by Tony Charles) DIRECTED BY SAM MENDES
MUSIC BY DAVID JULYAN
EDITED BY ANDREW DUNN
EXECUTIVE PRODUCERS BOB WEINSTEIN AND JERRY WEINSTEIN PRODUCED BY ALBERT R. BROCCOLI
CASTING BY CALLUM MCDUGALL COSTUME DESIGNER NEAL PURVIS & ROBERT WADE AND JOHN LOGAN PRODUCTION DESIGNER MICHAEL G. WILSON AND BARBARA BROCCOLI
EXECUTIVE PRODUCERS BOB WEINSTEIN AND JERRY WEINSTEIN PRODUCED BY ALBERT R. BROCCOLI
SCREENPLAY BY SAM MENDES (Screen Adapted by Tony Charles) DIRECTED BY SAM MENDES
MUSIC BY DAVID JULYAN
EDITED BY ANDREW DUNN
EXECUTIVE PRODUCERS BOB WEINSTEIN AND JERRY WEINSTEIN PRODUCED BY ALBERT R. BROCCOLI
CASTING BY CALLUM MCDUGALL COSTUME DESIGNER NEAL PURVIS & ROBERT WADE AND JOHN LOGAN PRODUCTION DESIGNER MICHAEL G. WILSON AND BARBARA BROCCOLI
EXECUTIVE PRODUCERS BOB WEINSTEIN AND JERRY WEINSTEIN PRODUCED BY ALBERT R. BROCCOLI
SCREENPLAY BY SAM MENDES (Screen Adapted by Tony Charles) DIRECTED BY SAM MENDES
MUSIC BY DAVID JULYAN
EDITED BY ANDREW DUNN
EXECUTIVE PRODUCERS BOB WEINSTEIN AND JERRY WEINSTEIN PRODUCED BY ALBERT R. BROCCOLI
CASTING BY CALLUM MCDUGALL COSTUME DESIGNER NEAL PURVIS & ROBERT WADE AND JOHN LOGAN PRODUCTION DESIGNER MICHAEL G. WILSON AND BARBARA BROCCOLI
EXECUTIVE PRODUCERS BOB WEINSTEIN AND JERRY WEINSTEIN PRODUCED BY ALBERT R. BROCCOLI
SCREENPLAY BY SAM MENDES (Screen Adapted by Tony Charles) DIRECTED BY SAM MENDES
MUSIC BY DAVID JULYAN
EDITED BY ANDREW DUNN
EXECUTIVE PRODUCERS BOB WEINSTEIN AND JERRY WEINSTEIN PRODUCED BY ALBERT R. BROCCOLI
CASTING BY CALLUM MCDUGALL COSTUME DESIGNER NEAL PURVIS & ROBERT WADE AND JOHN LOGAN PRODUCTION DESIGNER MICHAEL G. WILSON AND BARBARA BROCCOLI
EXECUTIVE PRODUCERS BOB WEINSTEIN AND JERRY WEINSTEIN PRODUCED BY ALBERT R. BROCCOLI
SCREENPLAY BY SAM MENDES (Screen Adapted by Tony Charles) DIRECTED BY SAM MENDES
MUSIC BY DAVID JULYAN
EDITED BY ANDREW DUNN
EXECUTIVE PRODUCERS BOB WEINSTEIN AND JERRY WEINSTEIN PRODUCED BY ALBERT R. BROCCOLI
CASTING BY CALLUM MCDUGALL COSTUME DESIGNER NEAL PURVIS & ROBERT WADE AND JOHN LOGAN PRODUCTION DESIGNER MICHAEL G. WILSON AND BARBARA BROCCOLI
EXECUTIVE PRODUCERS BOB WEINSTEIN AND JERRY WEINSTEIN PRODUCED BY ALBERT R. BROCCOLI
SCREENPLAY BY SAM MENDES (Screen Adapted by Tony Charles) DIRECTED BY SAM MENDES
MUSIC BY DAVID JULYAN
EDITED BY ANDREW DUNN
EXECUTIVE PRODUCERS BOB WEINSTEIN AND JERRY WEINSTEIN PRODUCED BY ALBERT R. BROCCOLI
CASTING BY CALLUM MCDUGALL COSTUME DESIGNER NEAL PURVIS & ROBERT WADE AND JOHN LOGAN PRODUCTION DESIGNER MICHAEL G. WILSON AND BARBARA BROCCOLI
EXECUTIVE PRODUCERS BOB WEINSTEIN AND JERRY WEINSTEIN PRODUCED BY ALBERT R. BROCCOLI
SCREENPLAY BY SAM MENDES (Screen Adapted by Tony Charles) DIRECTED BY SAM MENDES
MUSIC BY DAVID JULYAN
EDITED BY ANDREW DUNN
EXECUTIVE PRODUCERS BOB WEINSTEIN AND JERRY WEINSTEIN PRODUCED BY ALBERT R. BROCCOLI
CASTING BY CALLUM MCDUGALL COSTUME DESIGNER NEAL PURVIS & ROBERT WADE AND JOHN LOGAN PRODUCTION DESIGNER MICHAEL G. WILSON AND BARBARA BROCCOLI
EXECUTIVE PRODUCERS BOB WEINSTEIN AND JERRY WEINSTEIN PRODUCED BY ALBERT R. BROCCOLI
SCREENPLAY BY SAM MENDES (Screen Adapted by Tony Charles) DIRECTED BY SAM MENDES
MUSIC BY DAVID JULYAN
EDITED BY ANDREW DUNN
EXECUTIVE PRODUCERS BOB WEINSTEIN AND JERRY WEINSTEIN PRODUCED BY ALBERT R. BROCCOLI
CASTING BY CALLUM MCDUGALL COSTUME DESIGNER NEAL PURVIS & ROBERT WADE AND JOHN LOGAN PRODUCTION DESIGNER MICHAEL G. WILSON AND BARBARA BROCCOLI
EXECUTIVE PRODUCERS BOB WEINSTEIN AND JERRY WEINSTEIN PRODUCED BY ALBERT R. BROCCOLI
SCREENPLAY BY SAM MENDES (Screen Adapted by Tony Charles) DIRECTED BY SAM MENDES
MUSIC BY DAVID JULYAN
EDITED BY ANDREW DUNN
EXECUTIVE PRODUCERS BOB WEINSTEIN AND JERRY WEINSTEIN PRODUCED BY ALBERT R. BROCCOLI
CASTING BY CALLUM MCDUGALL COSTUME DESIGNER NEAL PURVIS & ROBERT WADE AND JOHN LOGAN PRODUCTION DESIGNER MICHAEL G. WILSON AND BARBARA BROCCOLI
EXECUTIVE PRODUCERS BOB WEINSTEIN AND JERRY WEINSTEIN PRODUCED BY ALBERT R. BROCCOLI
SCREENPLAY BY SAM MENDES (Screen Adapted by Tony Charles) DIRECTED BY SAM MENDES
MUSIC BY DAVID JULYAN
EDITED BY ANDREW DUNN
EXECUTIVE PRODUCERS BOB WEINSTEIN AND JERRY WEINSTEIN PRODUCED BY ALBERT R. BROCCOLI
CASTING BY CALLUM MCDUGALL COSTUME DESIGNER NEAL PURVIS & ROBERT WADE AND JOHN LOGAN PRODUCTION DESIGNER MICHAEL G. WILSON AND BARBARA BROCCOLI
EXECUTIVE PRODUCERS BOB WEINSTEIN AND JERRY WEINSTEIN PRODUCED BY ALBERT R. BROCCOLI
SCREENPLAY BY SAM MENDES (Screen Adapted by Tony Charles) DIRECTED BY SAM MENDES
MUSIC BY DAVID JULYAN
EDITED BY ANDREW DUNN
EXECUTIVE PRODUCERS BOB WEINSTEIN AND JERRY WEINSTEIN PRODUCED BY ALBERT R. BROCCOLI
CASTING BY CALLUM MCDUGALL COSTUME DESIGNER NEAL PURVIS & ROBERT WADE AND JOHN LOGAN PRODUCTION DESIGNER MICHAEL G. WILSON AND BARBARA BROCCOLI
EXECUTIVE PRODUCERS BOB WEINSTEIN AND JERRY WEINSTEIN PRODUCED BY ALBERT R. BROCCOLI
SCREENPLAY BY SAM MENDES (Screen Adapted by Tony Charles) DIRECTED BY SAM MENDES
MUSIC BY DAVID JULYAN
EDITED BY ANDREW DUNN
EXECUTIVE PRODUCERS BOB WEINSTEIN AND JERRY WEINSTEIN PRODUCED BY ALBERT R. BROCCOLI
CASTING BY CALLUM MCDUGALL COSTUME DESIGNER NEAL PURVIS & ROBERT WADE AND JOHN LOGAN PRODUCTION DESIGNER MICHAEL G. WILSON AND BARBARA BROCCOLI
EXECUTIVE PRODUCERS BOB WEINSTEIN AND JERRY WEINSTEIN PRODUCED BY ALBERT R. BROCCOLI
SCREENPLAY BY SAM MENDES (Screen Adapted by Tony Charles) DIRECTED BY SAM MENDES
MUSIC BY DAVID JULYAN
EDITED BY ANDREW DUNN
EXECUTIVE PRODUCERS BOB WEINSTEIN AND JERRY WEINSTEIN PRODUCED BY ALBERT R. BROCCOLI
CASTING BY CALLUM MCDUGALL COSTUME DESIGNER NEAL PURVIS & ROBERT WADE AND JOHN LOGAN PRODUCTION DESIGNER MICHAEL G. WILSON AND BARBARA BROCCOLI
EXECUTIVE PRODUCERS BOB WEINSTEIN AND JERRY WEINSTEIN PRODUCED BY ALBERT R. BROCCOLI
SCREENPLAY BY SAM MENDES (Screen Adapted by Tony Charles) DIRECTED BY SAM MENDES
MUSIC BY DAVID JULYAN
EDITED BY ANDREW DUNN
EXECUTIVE PRODUCERS BOB WEINSTEIN AND JERRY WEINSTEIN PRODUCED BY ALBERT R. BROCCOLI
CASTING BY CALLUM MCDUGALL COSTUME DESIGNER NEAL PURVIS & ROBERT WADE AND JOHN LOGAN PRODUCTION DESIGNER MICHAEL G. WILSON AND BARBARA BROCCOLI
EXECUTIVE PRODUCERS BOB WEINSTEIN AND JERRY WEINSTEIN PRODUCED BY ALBERT R. BROCCOLI
SCREENPLAY BY SAM MENDES (Screen Adapted by Tony Charles) DIRECTED BY SAM MENDES
MUSIC BY DAVID JULYAN
EDITED BY ANDREW DUNN
EXECUTIVE PRODUCERS BOB WEINSTEIN AND JERRY WEINSTEIN PRODUCED BY ALBERT R. BROCCOLI
CASTING BY CALLUM MCDUGALL COSTUME DESIGNER NEAL PURVIS & ROBERT WADE AND JOHN LOGAN PRODUCTION DESIGNER MICHAEL G. WILSON AND BARBARA BROCCOLI
EXECUTIVE PRODUCERS BOB WEINSTEIN AND JERRY WEINSTEIN PRODUCED BY ALBERT R. BROCCOLI
SCREENPLAY BY SAM MENDES (Screen Adapted by Tony Charles) DIRECTED BY SAM MENDES
MUSIC BY DAVID JULYAN
EDITED BY ANDREW DUNN
EXECUTIVE PRODUCERS BOB WEINSTEIN AND JERRY WEINSTEIN PRODUCED BY ALBERT R. BROCCOLI
CASTING BY CALLUM MCDUGALL COSTUME DESIGNER NEAL PURVIS & ROBERT WADE AND JOHN LOGAN PRODUCTION DESIGNER MICHAEL G. WILSON AND BARBARA BROCCOLI
EXECUTIVE PRODUCERS BOB WEINSTEIN AND JERRY WEINSTEIN PRODUCED BY ALBERT R. BROCCOLI
SCREENPLAY BY SAM MENDES (Screen Adapted by Tony Charles) DIRECTED BY SAM MENDES
MUSIC BY DAVID JULYAN
EDITED BY ANDREW DUNN
EXECUTIVE PRODUCERS BOB WEINSTEIN AND JERRY WEINSTEIN PRODUCED BY ALBERT R. BROCCOLI
CASTING BY CALLUM MCDUGALL COSTUME DESIGNER NEAL PURVIS & ROBERT WADE AND JOHN LOGAN PRODUCTION DESIGNER MICHAEL G. WILSON AND BARBARA BROCCOLI
EXECUTIVE PRODUCERS BOB WEINSTEIN AND JERRY WEINSTEIN PRODUCED BY ALBERT R. BROCCOLI
SCREENPLAY BY SAM MENDES (Screen Adapted by Tony Charles) DIRECTED BY SAM MENDES
MUSIC BY DAVID JULYAN
EDITED BY ANDREW DUNN
EXECUTIVE PRODUCERS BOB WEINSTEIN AND JERRY WEINSTEIN PRODUCED BY ALBERT R. BROCCOLI
CASTING BY CALLUM MCDUGALL COSTUME DESIGNER NEAL PURVIS & ROBERT WADE AND JOHN LOGAN PRODUCTION DESIGNER MICHAEL G. WILSON AND BARBARA BROCCOLI
EXECUTIVE PRODUCERS BOB WEINSTEIN AND JERRY WEINSTEIN PRODUCED BY ALBERT R. BROCCOLI
SCREENPLAY BY SAM MENDES (Screen Adapted by Tony Charles) DIRECTED BY SAM MENDES
MUSIC BY DAVID JULYAN
EDITED BY ANDREW DUNN
EXECUTIVE PRODUCERS BOB WEINSTEIN AND JERRY WEINSTEIN PRODUCED BY ALBERT R. BROCCOLI
CASTING BY CALLUM MCDUGALL COSTUME DESIGNER NEAL PURVIS & ROBERT WADE AND JOHN LOGAN PRODUCTION DESIGNER MICHAEL G. WILSON AND BARBARA BROCCOLI
EXECUTIVE PRODUCERS BOB WEINSTEIN AND JERRY WEINSTEIN PRODUCED BY ALBERT R. BROCCOLI
SCREENPLAY BY SAM MENDES (Screen Adapted by Tony Charles) DIRECTED BY SAM MENDES
MUSIC BY DAVID JULYAN
EDITED BY ANDREW DUNN
EXECUTIVE PRODUCERS BOB WEINSTEIN AND JERRY WEINSTEIN PRODUCED BY ALBERT R. BROCCOLI
CASTING BY CALLUM MCDUGALL COSTUME DESIGNER NEAL PURVIS & ROBERT WADE AND JOHN LOGAN PRODUCTION DESIGNER MICHAEL G. WILSON AND BARBARA BROCCOLI
EXECUTIVE PRODUCERS BOB WEINSTEIN AND JERRY WEINSTEIN PRODUCED BY ALBERT R. BROCCOLI
SCREENPLAY BY SAM MENDES (Screen Adapted by Tony Charles) DIRECTED BY SAM MENDES
MUSIC BY DAVID JULYAN
EDITED BY ANDREW DUNN
EXECUTIVE PRODUCERS BOB WEINSTEIN AND JERRY WEINSTEIN PRODUCED BY ALBERT R. BROCCOLI
CASTING BY CALLUM MCDUGALL COSTUME DESIGNER NEAL PURVIS & ROBERT WADE AND JOHN LOGAN PRODUCTION DESIGNER MICHAEL G. WILSON AND BARBARA BROCCOLI
EXECUTIVE PRODUCERS BOB WEINSTEIN AND JERRY WEINSTEIN PRODUCED BY ALBERT R. BROCCOLI
SCREENPLAY BY SAM MENDES (Screen Adapted by Tony Charles) DIRECTED BY SAM MENDES
MUSIC BY DAVID JULYAN
EDITED BY ANDREW DUNN
EXECUTIVE PRODUCERS BOB WEINSTEIN AND JERRY WEINSTEIN PRODUCED BY ALBERT R. BROCCOLI
CASTING BY CALLUM MCDUGALL COSTUME DESIGNER NEAL PURVIS & ROBERT WADE AND JOHN LOGAN PRODUCTION DESIGNER MICHAEL G. WILSON AND BARBARA BROCCOLI
EXECUTIVE PRODUCERS BOB WEINSTEIN AND JERRY WEINSTEIN PRODUCED BY ALBERT R. BROCCOLI
SCREENPLAY BY SAM MENDES (Screen Adapted by Tony Charles) DIRECTED BY SAM MENDES
MUSIC BY DAVID JULYAN
EDITED BY ANDREW DUNN
EXECUTIVE PRODUCERS BOB WEINSTEIN AND JERRY WEINSTEIN PRODUCED BY ALBERT R. BROCCOLI
CASTING BY CALLUM MCDUGALL COSTUME DESIGNER NEAL PURVIS & ROBERT WADE AND JOHN LOGAN PRODUCTION DESIGNER MICHAEL G. WILSON AND BARBARA BROCCOLI
EXECUTIVE PRODUCERS BOB WEINSTEIN AND JERRY WEINSTEIN PRODUCED BY ALBERT R. BROCCOLI
SCREENPLAY BY SAM MENDES (Screen Adapted by Tony Charles) DIRECTED BY SAM MENDES
MUSIC BY DAVID JULYAN
EDITED BY ANDREW DUNN
EXECUTIVE PRODUCERS BOB WEINSTEIN AND JERRY WEINSTEIN PRODUCED BY ALBERT R. BROCCOLI
CASTING BY CALLUM MCDUGALL COSTUME DESIGNER NEAL PURVIS & ROBERT WADE AND JOHN LOGAN PRODUCTION DESIGNER MICHAEL G. WILSON AND BARBARA BROCCOLI
EXECUTIVE PRODUCERS BOB WEINSTEIN AND JERRY WEINSTEIN PRODUCED BY ALBERT R. BROCCOLI
SCREENPLAY BY SAM MENDES (Screen Adapted by Tony Charles) DIRECTED BY SAM MENDES
MUSIC BY DAVID JULYAN
EDITED BY ANDREW DUNN
EXECUTIVE PRODUCERS BOB WEINSTEIN AND JERRY WEINSTEIN PRODUCED BY ALBERT R. BROCCOLI
CASTING BY CALLUM MCDUGALL COSTUME DESIGNER NEAL PURVIS & ROBERT WADE AND JOHN LOGAN PRODUCTION DESIGNER MICHAEL G. WILSON AND BARBARA BROCCOLI
EXECUTIVE PRODUCERS BOB WEINSTEIN AND JERRY WEINSTEIN PRODUCED BY ALBERT R. BROCCOLI
SCREENPLAY BY SAM MENDES (Screen Adapted by Tony Charles) DIRECTED BY SAM MENDES
MUSIC BY DAVID JULYAN
EDITED BY ANDREW DUNN
EXECUTIVE PRODUCERS BOB WEINSTEIN AND JERRY WEINSTEIN PRODUCED BY ALBERT R. BROCCOLI
CASTING BY CALLUM MCDUGALL COSTUME DESIGNER NEAL PURVIS & ROBERT WADE AND JOHN LOGAN PRODUCTION DESIGNER MICHAEL G. WILSON AND BARBARA BROCCOLI
EXECUTIVE PRODUCERS BOB WEINSTEIN AND JERRY WEINSTEIN PRODUCED BY ALBERT R. BROCCOLI
SCREENPLAY BY SAM MENDES (Screen Adapted by Tony Charles) DIRECTED BY SAM MENDES
MUSIC BY DAVID JULYAN
EDITED BY ANDREW DUNN
EXECUTIVE PRODUCERS BOB WEINSTEIN AND JERRY WEINSTEIN PRODUCED BY ALBERT R. BROCCOLI
CASTING BY CALLUM MCDUGALL COSTUME DESIGNER NEAL PURVIS & ROBERT WADE AND JOHN LOGAN PRODUCTION DESIGNER MICHAEL G. WILSON AND BARBARA BROCCOLI
EXECUTIVE PRODUCERS BOB WEINSTEIN AND JERRY WEINSTEIN PRODUCED BY ALBERT R. BROCCOLI
SCREENPLAY BY SAM MENDES (Screen Adapted by Tony Charles) DIRECTED BY SAM MENDES
MUSIC BY DAVID JULYAN
EDITED BY ANDREW DUNN
EXECUTIVE PRODUCERS BOB WEINSTEIN AND JERRY WEINSTEIN PRODUCED BY ALBERT R. BROCCOLI
CASTING BY CALLUM MCDUGALL COSTUME DESIGNER NEAL PURVIS & ROBERT WADE AND JOHN LOGAN PRODUCTION DESIGNER MICHAEL G. WILSON AND BARBARA BROCCOLI
EXECUTIVE PRODUCERS BOB WEINSTEIN AND JERRY WEINSTEIN PRODUCED BY ALBERT R. BROCCOLI
SCREENPLAY BY SAM MENDES (Screen Adapted by Tony Charles) DIRECTED BY SAM MENDES
MUSIC BY DAVID JULYAN
EDITED BY ANDREW DUNN
EXECUTIVE PRODUCERS BOB WEINSTEIN AND JERRY WEINSTEIN PRODUCED BY ALBERT R. BROCCOLI
CASTING BY CALLUM MCDUGALL COSTUME DESIGNER NEAL PURVIS & ROBERT WADE AND JOHN LOGAN PRODUCTION DESIGNER MICHAEL G. WILSON AND BARBARA BROCCOLI
EXECUTIVE PRODUCERS BOB WEINSTEIN AND JERRY WEINSTEIN PRODUCED BY ALBERT R. BROCCOLI
SCREENPLAY BY SAM MENDES (Screen Adapted by Tony Charles) DIRECTED BY SAM MENDES
MUSIC BY DAVID JULYAN
EDITED BY ANDREW DUNN
EXECUTIVE PRODUCERS BOB WEINSTEIN AND JERRY WEINSTEIN PRODUCED BY ALBERT R. BROCCOLI
CASTING BY CALLUM MCDUGALL COSTUME DESIGNER NEAL PURVIS & ROBERT WADE AND JOHN LOGAN PRODUCTION DESIGNER MICHAEL G. WILSON AND BARBARA BROCCOLI
EXECUTIVE PRODUCERS BOB WEINSTEIN AND JERRY WEINSTEIN PRODUCED BY ALBERT R. BROCCOLI
SCREENPLAY BY SAM MENDES (Screen Adapted by Tony Charles) DIRECTED BY SAM MENDES
MUSIC BY DAVID JULYAN
EDITED BY ANDREW DUNN
EXECUTIVE PRODUCERS BOB WEINSTEIN AND JERRY WEINSTEIN PRODUCED BY ALBERT R. BROCCOLI
CASTING BY CALLUM MCDUGALL COSTUME DESIGNER NEAL PURVIS & ROBERT WADE AND JOHN LOGAN PRODUCTION DESIGNER MICHAEL G. WILSON AND BARBARA BROCCOLI
EXECUTIVE PRODUCERS BOB WEINSTEIN AND JERRY WEINSTEIN PRODUCED BY ALBERT R. BROCCOLI
SCREENPLAY BY SAM MENDES (Screen Adapted by Tony Charles) DIRECTED BY SAM MENDES
MUSIC BY DAVID JULYAN
EDITED BY ANDREW DUNN
EXECUTIVE PRODUCERS BOB WEINSTEIN AND JERRY WEINSTEIN PRODUCED BY ALBERT R. BROCCOLI
CASTING BY CALLUM MCDUGALL COSTUME DESIGNER NEAL PURVIS & ROBERT WADE AND JOHN LOGAN PRODUCTION DESIGNER MICHAEL G. WILSON AND BARBARA BROCCOLI
EXECUTIVE PRODUCERS BOB WEINSTEIN AND JERRY WEINSTEIN PRODUCED BY ALBERT R. BROCCOLI
SCREENPLAY BY SAM MENDES (Screen Adapted by Tony Charles) DIRECTED BY SAM MENDES
MUSIC BY DAVID JULYAN
EDITED BY ANDREW DUNN
EXECUTIVE PRODUCERS BOB WEINSTEIN AND JERRY WEINSTEIN PRODUCED BY ALBERT R. BROCCOLI
CASTING BY CALLUM MCDUGALL COSTUME DESIGNER NEAL PURVIS & ROBERT WADE AND JOHN LOGAN PRODUCTION DESIGNER MICHAEL G. WILSON AND BARBARA BROCCOLI
EXECUTIVE PRODUCERS BOB WEINSTEIN AND JERRY WEINSTEIN PRODUCED BY ALBERT R. BROCCOLI
SCREENPLAY BY SAM MENDES (Screen Adapted by Tony Charles) DIRECTED BY SAM MENDES
MUSIC BY DAVID JULYAN
EDITED BY ANDREW DUNN
EXECUTIVE PRODUCERS BOB WEINSTEIN AND JERRY WEINSTEIN PRODUCED BY ALBERT R. BROCCOLI
CASTING BY CALLUM MCDUGALL COSTUME DESIGNER NEAL PURVIS & ROBERT WADE AND JOHN LOGAN PRODUCTION DESIGNER MICHAEL G. WILSON AND BARBARA BROCCOLI
EXECUTIVE PRODUCERS BOB WEINSTEIN AND JERRY WEINSTEIN PRODUCED BY ALBERT R. BROCCOLI
SCREENPLAY BY SAM MENDES (Screen Adapted by Tony Charles) DIRECTED BY SAM MENDES
MUSIC BY DAVID JULYAN
EDITED BY ANDREW DUNN
EXECUTIVE PRODUCERS BOB WEINSTEIN AND JERRY WEINSTEIN PRODUCED BY ALBERT R. BROCCOLI
CASTING BY CALLUM MCDUGALL COSTUME DESIGNER NEAL PURVIS & ROBERT WADE AND JOHN LOGAN PRODUCTION DESIGNER MICHAEL G. WILSON AND BARBARA BROCCOLI
EXECUTIVE PRODUCERS BOB WEINSTEIN AND JERRY WEINSTEIN PRODUCED BY ALBERT R. BROCCOLI
SCREENPLAY BY SAM MENDES (Screen Adapted by Tony Charles) DIRECTED BY SAM MENDES
MUSIC BY DAVID JULYAN
EDITED BY ANDREW DUNN
EXECUTIVE PRODUCERS BOB WEINSTEIN AND JERRY WEINSTEIN PRODUCED BY ALBERT R. BROCCOLI
CASTING BY CALLUM MCDUGALL COSTUME DESIGNER NEAL PURVIS & ROBERT WADE AND JOHN LOGAN PRODUCTION DESIGNER MICHAEL G. WILSON AND BARBARA BROCCOLI
EXECUTIVE PRODUCERS BOB WEINSTEIN AND JERRY WEINSTEIN PRODUCED BY ALBERT R. BROCCOLI
SCREENPLAY BY SAM MENDES (Screen Adapted by Tony Charles) DIRECTED BY SAM MENDES
MUSIC BY DAVID JULYAN
EDITED BY ANDREW DUNN
EXECUTIVE PRODUCERS BOB WEINSTEIN AND JERRY WEINSTEIN PRODUCED BY ALBERT R.



A shopper at the Maui Swap Meet considers locally grown persimmons, now in season.

Pucker up

Persimmon. Does the name give your mouth a pucker feel? Or perhaps no response at all?

It may be because, among the many fruits that grow well in the Islands' upper elevations, persimmons are among the least known. But any serious foodie would be eager to make their acquaintance: the amber to orange color is inviting, the flesh is smooth-textured, the slight acidity makes you think of the many things you could do with it: fresh chutneys, mixed fruit salads, desserts.

Each year at Maui's Hashimoto Farm right about now, the 500 trees—some almost 100 years old—throw out blazing leaves, so that this bit of Kula suddenly looks like New England in fall.

It's fall, and persimmons are here

The three varieties of persimmons that the Hashimoto family brought here more than four generations ago cluster so thickly on the trees that the branches must be buttressed with wood trusses or they will break, says farmer Clark Hashimoto.

Hashimoto offers a group of visiting chefs a taste and lets them make their own decisions, but it's clear he prefers the homeliest of the bunch: the Maru, for its brown sugary sweetness. The Fuyu is the movie star; it's satin-smooth skin glowing. The larger Hatchiya has the softest texture.

This, the largest persimmon farm in the state, produces more than 40,000 pounds of persimmons a year (the larger trees yield 200 fruits apiece), mostly for the fresh market.

A family friend operates a small "value-added" business, turning Jackie Hashimoto's recipes for preserves and dressings and syrups into saleable items. But most of these never make it off the farm, located on Pulehuiki Road at about 3,000 feet elevation.

Most go to folks who flock to the farm during season—particularly people of Asian backgrounds. The rest sell through farmers' markets or the larger distribution company of Armstrong Produce. The fruit is just about at its peak now, though they'll be picking into Christmas; prices vary from \$1.70 to about \$2.90 a pound, depending on where you shop.

Raising persimmons, which now involves three generations of Hashimotos, is arduous business. Besides needing to truss the trees, each of the fruit's sharp, star-shaped stem ends must be rimmed, lest sharp points puncture the meat and allow the fruit to spoil. And the fruit must be exposed to a quick treatment with dry ice, to leach out the bitterness.

By January, the round care begins again, pruning away the dead growth; the leaves having all fallen.

Find out more at HashimotoPersimmons.com; for farm hours, call (808) 878-7461.

—Wanda A. Adams

The Weekly Appetite

10th Annual Chocolate Extravaganza

As an annual event to support local efforts from the community, an all-you-can-eat buffet of chocolate dishes and desserts will be offered, along with a silent auction.

Emmanuel Episcopal Church, 780 Keolu Dr., Kailua

Sat., 11/10, (6:30–9PM) \$25 presale, \$30 at the door. emmanuelkailua.com/chocolate-extravaganza, 262-4548

6th Annual "A Taste of Kalihi"

The Filipino Chamber of Commerce of Hawaii Foundation is presenting this event to celebrate the town's progress. Attendees will sample food from businesses around town and there will be live entertainment and activities including Hawaii's largest Electric Slide dance.

Dillingham Shopping Plaza, 1505 Dillingham Blvd.

Sat., 11/10, (10AM–8PM) filipinochamber.org, 783-3327

6th Annual Hui No'eau Wailea Food & Wine Celebration

A benefit for Community Arts Education, various Maui restaurants like Capische?, Five Palms and Honu Seafood and Pizza will be featured alongside various wine offerings, organized by wineries such as Booker Vineyard, Chronic Cellars and Kinero. Tickets are limited, online.

Hotel Wailea, 555 Kaukahi St., Maui

Fri., 11/9, (5:30–8:30PM) \$150/person (\$100 tax-deductible). huinoeau.com/events, 572-6560

Book Reading and Signing

Mara Price, the author of the bilingual Spanish and English children's book about chocolate, *Grandma's Chocolate/El chocolate de Abuelita*, will be hosting a book signing. A child-friendly event, there will be chocolate tasting and guests will get to try a traditional Mexican spiced chocolate drink.

Madre Chocolate, 20A Kainehe St., Kailua

Thu., 11/8, (5:30–7PM) Free. 377-6440

"Carol Shelton" Wine Tasting

This tasting will be of the Californian Zinfandel Carol Shelton label, hosted by Carol Shelton herself. Her wines are known for texture and balance. Wines to be tasted include Coquille Blanc, MongaZin, KarmaZin and Rocky Reserve. Reservations required.

Vino Italian Tapas & Wine Bar, 500 Ala Moana Blvd.

Sat., 11/10, (6PM) \$29. 533-4476

Fresh Fish Specials

This night will highlight Chef Keith Endo's preparation of fish, not normally found in Italian restaurants, with a Mediterranean twist. A past similar dish has been akule, crispy pan seared, with roasted eggplant caponata and micro-greens with sherry vinaigrette. First come, first serve.

Vino Italian Tapas & Wine Bar, 500 Ala Moana Blvd.

Thu., 11/8, (5:30–9:30PM) 524-8466

Heart-Healthy "Hearty" Soups

Chef Alyssa Moreau will be hosting a class dedicated to cooking healthy, immune-boosting, heart-friendly soups, appropriate for the cooler winter season.

Lyon Arboretum, 3860 Mānoa Rd.

Sat., 11/10, (9:30–11:30AM) \$25. hawaii.edu/lyonarboretum, 988-0456

news you can eat

More sushi! By popular demand, the sushi buffet at Waikiki-based Hakone Restaurant has been extended to Wednesdays and Thursdays every week, in addition to Fridays and the weekend. The buffet features shabu shabu, tempura, weekly specials and, of course, sushi and sashimi. A senior special (50+) is being offered until 11/15 for \$43/

person with valid I.D.

Hakone Restaurant, Hawaii Prince Hotel, 100 Holomoana St., 5:30–9pm, 949-4494, \$53 adults/\$26.50 children (6–10)

A whole new world If bubble drinks are any indication of Hawaii's addiction to textured drinks, then this place is a whole new playground. A new Vietnamese drink café, Bambu Drinks and Desserts, serves the likes of pandan jelly, red tapioca, basil seeds and palm seeds in their exotic drinks. Also on the menu for timid customers are the staples milk tea and frozen coffee drinks.

Bambu Desserts and Drinks, 745 Keeaumoku St., #102, Mon.–Sun., 8am–9pm, 949-0288

Got food news? Send items to foodnews@honoluluweekly.com

Hoku's Thanksgiving Day Brunch

For Thanksgiving Day Brunch, Hoku's will have a seafood bar with fresh lobster, poke, made-to-order sushi, a salad and soup bar, buffet table with shrimp tempura, King crab legs, eggs benedict, French toast, turkey, rib roast, an omelet bar and desserts.

Hoku's at The Kāhala Hotel & Resort, 5000 Kāhala Ave.

Thu., 11/22, (10AM–2PM) \$80 adults, \$40 children 6–12 years old. restaurants@kahalaresort.com, 739-8760

Hope and Healing with Langtry Estate & Vineyards

Young's Market Company of Hawaii will be hosting various Fine Wines and Spirited Events throughout November. This night will be centered on wine tasting, with pūpū and live jazz music. Benefits will go to the Friends of the Children's Justice Center of O'ahu.

The Pacific Club, 1451 Queen Emma St.

Sat., 11/10, (6–9PM) \$100. hopeandhealing12@gmail.com

Kailua High Imu Thanksgiving Meal

The athletic program at Kailua High School will tend an imu and will offer to cook trays of food for the public. Those who bring trays (max 25 pounds) to be cooked must adhere to guidelines: meats should have three cuts in them, and sweet potatoes and taro must be thawed, seasoned and in foil. Reservations due by 11/12.

Kailua High School, 451 Ulumanu Dr., Kailua

Wed., 11/21 \$20 per large aluminum tray. 234-3700

Kona Coffee Fest

Various activities will be rounding out the Coffee Festival, held in Hawaii, as Kona coffee farms and civic clubs gather together. There will be artists, crafters, food and entertainment. Then later, a Kona Coffee Cultural Festival Parade will feature floats and marching bands to celebrate the well-known coffee heritage.

Big Island, Makaeo County Pavilion, 75-5500 Kuakini Hwy.; Royal Kona Resort, 75-5852 Alii Dr.

Sat., 11/10, (9AM–3PM, and 5:30PM) konacoffeefest.com

"Life Is Sweet" Dessert Showcase

The third annual dessert showcase and fundraiser will feature an array of dessert, food and wine, along with a dessert cooking competition for participating Wailea, Maui chefs.

The Shops at Wailea, 3750 Wailea Alanui Dr., Maui

Sat., 11/10, (2–5PM) \$50. bestbuddieshawaii.org, 242-6962

North Shore Organic Farm Film Series

A community outreach is being held at various North Shore farms to raise awareness about sustainable agriculture. Free dinner and a movie will be featured, as well as short talks by notable speakers involved in the sustainable movement.

Kolea Farm, 59-241 Pupukea Rd.

Fri., 11/9, (5PM) Free. 652-5286

Peju Winery Dinner

The Wine Stop will be hosting a dinner at Il Lupino, located in the Royal Hawaiian Shopping Center, featuring Italian cuisine. Reservations required.

Il Lupino Trattoria & Wine Bar, 2233 Kalākaua Ave., Bldg. B, Ste. 110

Thu., 11/8, (6:15PM) 946-3707

Plumeria Beach House Thanksgiving Day Brunch and Dinner

Eat by the ocean on Thanksgiving from the brunch or dinner menu. Brunch features salads, poke, fresh oysters, sushi, cheese and meats, roast turkey with herb gravy, prime rib and various breakfast dishes. Dinner will have roast turkey with chestnut stuffing, prime rib, chowder, poke, smoked salmon, pasta, shrimp, calamari and a large dessert selection.

Plumeria Beach House, The Kahala Hotel and Resort, 5000 Kāhala Ave.

Thu., 11/22, (11:30AM–2:30PM and 5:30–10PM) \$70 adults, \$35 children 6–12 years old. restaurants@kahalaresort.com, 739-8760

Raw, Fermented Foods Workshop

Learn the benefits of eating raw, fermented foods at this event, taught by Benjamin Cohn, a food specialist. A raw food lunch will be provided for guests, as well as a coffee and tea. Reservations required.

Island Naturals Market and Deli, 74-5487 Kaiwi St.

Sat., 11/10, (9:45AM–1PM) Admission by donations. 987-6510

Street + Spicy

(See Hot Pick.)

fishcake, 307C Kamani St.

Sat., 11/10, (11AM–1PM) \$65. streetandspicy.eventbrite.com, shareyourtable.com, 593-1231

"The Diet Wars: The Time for Unification Is Now"

A presentation by John McDougall, M.D. will focus on the difference between a low-carb (pushing meat, dairy and oil) and high-carb diet (pushing starch, vegetables and fruit).

Ala Wai Golf Course Clubhouse, 404 Kapahulu Ave., 2nd floor

Tue., 11/13, (7PM) Free. vsh.org

WAHOO'S

KAHALA

OPEN MIC NIGHT

THURSDAY 8 PM - 11 PM

\$5 FIREBALL SHOT & BEER COMBO

10 PM LATE NIGHT HAPPY HOUR

COME JAM WITH US!

WAHOOSHAWAII.POSTEROUS.COM/ LIKE US ON FACEBOOK AND TWITTER @WAHOOSHAWAII

Food & Drink

Izakaya Time



Two Strong Options for an Education in Hawai'i's Izakayas

JEREMY BANTA

If America is indeed a melting pot, as the old metaphor goes, then Hawai'i floats in the section of the pot where the kimchee, sushi, and dim-sum simmer together, creating the feeling that jumping between the different bars/restaurants on O'ahu is like skipping all over the continent of Asia. Of all the styles and genres of places to go, perhaps none strike a patner with the same feeling of Japanese authenticity as an izakaya—a traditional Japanese bar and restaurant, similar to a western pub, where, along with an eclectic array of appetizers and beers, a variety of appetizers will be the menu.

The significance of izakayas in Japanese culture cannot be overstated; they are as central to Japanese cuisine as fish, and as important to the relationship between a boss and his subordinate as the chain of command. In a nutshell, if izakayas suddenly ceased to exist, so would the transition from day to night for most Japanese "salary-men" and teenagers.

To illustrate how influential izakayas are to Japanese society, let's first look at their culture. In a whirlwind of advanced technology, fast cars, flashing lights and progressive fashion, there remains this truth: Japan is still a very strict culture. This demand to

be constantly perfect by the entity that is society, and work days that would send the average American working stiff's head spinning, create the need for a place and time to let loose and release the stress of the day. The izakayas are a result, a physical manifestation of the mental need for a place where the Japanese may bring to fruition the commonly accepted idea that anything you do when you are drunk is forgiven.

To break it down, "I" is from iru: to be, to stay; 'zakaya' is taken from sakeya: sake shop. As sake shops developed into places where people were allowed to stay and drink, this meshed with the humility and hospitality typical of Japanese business and developed into the sake shops where people could stay, drink, and eat.

The idea for a place to transition from work to the home or from home out to a night of drinking and dancing is, of course, not unique to Japan, but the way in which they do it is not only unique but provides a one-stop dinner/drinking session/hang-out time for those caught up in the rush of such a densely populated country.

One would expect, and be absolutely correct, that with such a high population of Japanese-Americans in Hawai'i, as well as an influx of tourists from Japan over the last decade, that izakayas would abound in Hawai'i. Though they are all quite good, here is a quick run-down of three to check out if you are trying to get a good grasp on just what an izakaya is, and at the same time experience an array of different types of Japanese cuisine.

Shinn:

Located just a few blocks before McCully Street, on Beretania Street, Shinn is not for the faint of heart (or wallet). Shinn is *hands-down* one of the best

sushi izakayas on O'ahu, and serves up all types of sushi, as well as grilled delicacies. Some izakaya staples: yakitori (grilled chicken), asparagus wrapped in bacon, and beef tongue. Bring about \$100 for two people, which will get you drinks, a healthy sampling of sushi (\$4-6 per piece) and a variety of food from the *robata* (grill). Score some nigiri and King Salmon Carpaccio and dig in! Itadakimasu!

Kohnotori:

Kohnotori remains one of the most popular and most traditional izakayas on the island. You won't find any of the clichés here (i.e. no sushi), but you will find some of the best grilled foods around: tomato or quail eggs wrapped in bacon, chicken and beef skewers, and a few veggies to help you feel like you are not completely loaded down with meat. If you plan on grabbing a few beers and a hearty amount of bottles without splurging on bottles, bring about \$70 for two people. It has a more laid-back, raucous atmosphere than Shinn, and feels a bit more like a bar. Feel free to enjoy yourself. ■

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

Shinn

2065 South Beretania Street,
946-7466
Mon-Sat, 5pm-12am.

Kohnotori

2626 South King Street Ste. 1,
941-7255
Mon.-Thu. 6pm-12am, Fri., Sat.,
6pm-2am
Sun-Thu, 6pm-12am. Fri-Sat,
6pm-2am

ANNIVERSARY FIESTA!
Jose's
Mexican Cafe & Cantina
HONOLULU

3 tacos for \$9.99
Exp. 11/11/12

UH VS BOISE

1134 KOKO HEAD AVE.
KAIMUKI • 732-1833
WWW.JOSES.HONOLULU.COM

Visit the Soap Factory
Small soap and candle factory with a vintage flare



66-218 Kam. Hwy.
Haleiwa • 637-9088

h i r o s h i
EURASIAN TAPAS

LOCALLY GROWN MENU

NOVEMBER 4TH
thru NOVEMBER 26TH
SUNDAY'S &
MONDAY'S ONLY

First Course

Blackened Ahi
Big Island Abalone "Casino"
roasted garlic aioli, bacon bits &
Kula baby romaine
WINE: Ca'Donini Pinot Grigio

Second Course

Mahi Katsu
truffled tartar sauce, sliced
cabbage & ginger
WINE: Oroya

Main Course

Crispy Skin Kampachi
roasted shiitake mushrooms,
shiso & Hamakua mushrooms-
squid ink puree
WINE: Hugl Gruner Veltliner

Sweet Course

Yuzu Meyer Lemon Frozen
Mousse
fresh fruits & chiffonade mint

\$35 food only
Add \$13.95
with wine pairing

Restaurant Row

500 Ala Moana Blvd.
533.4476
www.dkrestaurants.com

10% OFF ENTIRE PURCHASE
WITH THIS COUPON OFFER EXPIRES 11/30/12

Nigiri Platter
DELUXE



Our sushi rice is accented with yuzu
vinegar instead of regular sushi vinegar!

YUZU
Japanese Cuisine & Bar

Reservations: 943-1155
Ala Moana Hotel Ground Floor
Mon-Sat 11:30am-2pm / 5pm-12am
Sun 11:30am-2pm / 5pm-9:30pm

Gobble Gobble!

Kokua Co-Op is your
family's holiday turkey solution

Diestel Range Grown
Organic Turkeys

Single Family Farm

No Antibiotics or Growth Hormones

Organic Non GMO Feed

Plus Ba-Le Pies and Stollen Bread

Pre-Order today - call or email gm@kokua.coop

kokua market
NATURAL FOODS GROCERY COOPERATIVE

8:00am - 9:00pm Daily
2643 South King St
941-1922

The Straight Dope

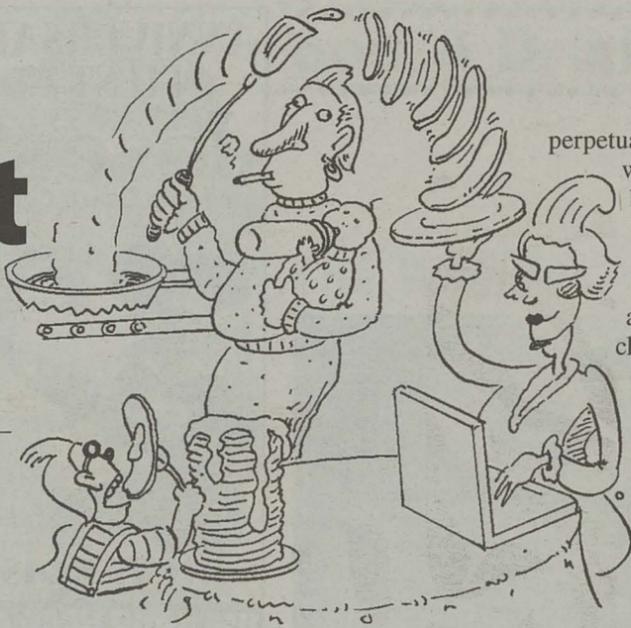
By Cecil Adams

All the women I know take it as gospel that females are better multitaskers, implying they get more done than men. In my experience working with women, they're at best only equally productive as the guys. More commonly, they're doing two jobs at once, each at about 40 percent efficiency. Adding insult to injury, invariably one of those "jobs" is talking on the phone. So help settle this battle of the sexes—do women multitask more often and more effectively than men? Are females more productive or is the whole thing a scam to justify gabbing with their friends instead of doing their fair share of the work?

—Scott Terraciano-Spence

I detect some attitude here, Scott, so tell me which is better: a woman operating at 40 percent effectiveness while talking on the phone, or her male counterparts making zero percent progress while rehashing last night's game?

It's not just women who think they excel at multitasking. A lot of men agree—for example, me, based on close observation of Ms. Adams. While I'm doggedly drilling into the history of two-by-fours or some other crucial subject, she's doing laundry, taping up care packages for the little research-



perpetuated in the media, is that women are inherently better at multitasking than men, and the hunters-vs.-foragers theory has been customized accordingly: here the claim is that males had to focus single-mindedly on bagging their quarry, while females did their foraging while simultaneously minding the kids and watching out for threats. However, there's little research to back this up, and what there

is frankly sucks. Two of the more widely cited papers on this question were written by undergraduates.

3. What we do know is that women multitask much more often than men. A study of 500 mostly affluent two-income families found that both parents spent a lot of time multitasking, but the women multitasked more, 48 hours per week vs. 39 for the men. Unsurprisingly, the women's multitasking mostly involved housework and childcare.

4. A distinction must be drawn between alternating between tasks, or task switching, and performing two tasks simultaneously, which I'll call simultasking. A sizable body of research suggests that trying to perform two intellectually demanding chores at the same time is a sure way to do one or both of them poorly, the prime example being talking on your phone while driving a car.

5. A lot of the cognitive research on sex differences in multitasking, unfortunately, has fixated on simultasking. The results have been all over the place—some showing that men

ers away at college, and reorganizing a client's finance department.

Is she good at this? Yes. Is she innately good at it? That's not so clear. On the contrary, I have to think if it were all that effortless she'd be less inclined to bitch about how I'm not holding up my end. Hoping to get to the bottom of this, we turn as usual to science and find the usual jumble of conflicting data. Let's see if with a little manly singleness of purpose we can get things sorted out:

1. No one disputes that men and women have genuine cognitive differences. Tests show that, generally speaking, men have superior spatial orientation (navigational) skills, while women are better at "object-location memory," that is, remembering landmarks. A leading explanation for this in the academic journals is that in primitive times male hunters needed to be able to find their way on long trips in search of game, while female foragers needed to be able to recall good spots to gather food.

2. The popular assumption, happily

do better, some women, some neither. Few of the studies I've seen compare the results of simultasking against a control group of unitaskers, that is, people doing just one thing. My guess is that, for intellectually demanding work, unitaskers do way better than simultaskers of either sex.

6. Research and common sense suggest that the only way to do two tasks competently at the same time is to make sure at least one of them requires minimal brainpower, for example folding laundry while on the phone. A reasonable surmise is that women's reputation as superior multitaskers stems partly from the fact that they're disproportionately burdened with mindless household chores that can readily be done simultaneously.

7. As for task switching, one recent study (Buser and Peter, 2011) compared the performance of men and women alternating between two relatively demanding tasks, namely solving sudoku and word-search puzzles. The researchers found no significant difference between the two sexes.

Putting all this together, Scott, we formulate the following two-part hypothesis. First, women multitask more not because they're naturally better at it but because the need to juggle work and family compels them to. Second, the myth of an innate female gift for multitasking serves two socially useful purposes: it enables women to rationalize having gotten stuck with the scutwork, while for you it's an excuse to avoid helping out.

Send questions to Cecil via straightdope.com or write him c/o Chicago Reader, 350 N. Orleans, Chicago 60654. Subscribe to the Straight Dope podcast at the iTunes Store.



ARIES

(March 21-April 19):

The data that's stored and disseminated on the Internet is unimaginably voluminous. And yet the 540 billion trillion electrons that carry all this information weigh about the same as a strawberry. I'd like to use this fun fact as a metaphor for the work you're doing these days—and the play, too. Your output is prodigious. Your intensity is on the verge of becoming legendary. The potency of your efforts is likely to set in motion effects that will last for a long time. And yet, to the naked eye or casual observer, it all might look as simple and light as a strawberry.

TAURUS

(April 20-May 20):

What if you have a twin sister or brother that your mother gave up for adoption right after you were born and never told you about? Or what if you have a soul twin you've never met—a potential ally who understands life in much the same ways that you do? In either case, now is a time when the two of you might finally discover each other. At the very least, Taurus, I suspect you'll be going deeper and deeper with a kindred spirit who will help you transform your stories about your origins and make you feel more at home on the planet.

GEMINI

(May 21-June 20):

I urged my readers to meditate on death not as the end of physical life, but as a metaphor for shedding what's outworn. I then asked them

to describe the best death they had ever experienced. I got a response that's applicable to you right now. It's from a reader named Judd: "My best death was getting chicken pox at age 13 while living in the Philippines. My mother banished me to the TV room. I was uncomfortable but hyperactive, lonely and driven to agony by the awful shows. But after six hours, something popped. My suffering turned inside out, and a miracle bloomed. I closed my eyes and my imagination opened up like a vortex. Images, ideas, places, dreams, people familiar and strange—all amazing, colorful, and vibrant—flowed through my head. I knew then and there that no material thing on this Earth could hook me up to the source of life like my own thoughts. I was free!"

CANCER

(June 21-July 22):

Conservationists are surprised by what has been transpiring in and around Nepal's Chitwan National Park. The tigers that live there have changed their schedule. Previously, they prowled around at all hours, day and night. But as more people have moved into the area, the creatures have increasingly become nocturnal. Researchers who have studied the situation believe the tigers are doing so in order to better coexist with humans. I suspect that a metaphorically similar development is possible for you, Cancerian. Meditate on how the wildest part of your life could adapt better to the most civilized part—and vice versa. (Read more: tinyurl.com/HumanTiger.)

FREE WILL ASTROLOGY

by Rob Breznsky

LEO

(July 23-Aug. 22):

What is a dry waterfall? The term may refer to the location of an extinct waterfall where a river once fell over a cliff but has since stopped flowing. Döda Fallet in Sweden is such a place. "Dry waterfall" may also signify a waterfall that only exists for a while after a heavy rain and then disappears again. One example is on Brukaros Mountain in Namibia. A third variant shows up in *Cliffs Beyond Abiquiu, Dry Waterfall*, a landscape painting by Georgia O'Keeffe. It's a lush rendering of a stark landscape near the New Mexico town where O'Keeffe lived. Soon you will have your own metaphorical version of a dry waterfall, Leo. It's ready for you if you're ready for it.

VIRGO

(Aug. 23-Sept. 22):

You are getting to where you need to be, but you're still not there. You have a good share of the raw materials you will require to accomplish your goal, but as of yet you don't have enough of the structure that will make everything work. The in-between state you're inhabiting reminds me of a passage from the author Elias Canetti: "His head is made of stars, but not yet arranged into constellations." Your next assignment, Virgo, is to see what you can do about coalescing a few

constellations.

LIBRA

(Sept. 23-Oct. 22):

Doctors used to believe that ulcers were caused by stress and spicy foods. But in the 1980s, two researchers named Barry Marshall and Robin Warren began to promote an alternative theory. They believed the culprit was *H. pylori*, a type of bacteria. To test their hypothesis, Marshall drank a Petri dish full of *H. pylori*. Within days he got gastric symptoms and underwent an endoscopy. The evidence proved that he and his partner were correct. They won a Nobel Prize for their work. (And Marshall recovered just fine.) I urge you to be inspired by their approach, Libra. Formulate experiments that allow you to make practical tests of your ideas, and consider using yourself as a guinea pig.

SCORPIO

(Oct. 23-Nov. 21):

This is not prime time for you to rake in rewards, collect hard-earned goodies, and celebrate successes you've been building towards for a long time. It's fine if you end up doing those things, but I suspect that what you're best suited for right now is getting things started. You'll attract help from unexpected sources if you lay the groundwork for projects you want to work on throughout



2013. You'll be in alignment with cosmic rhythms, too. Your motto comes from your fellow Scorpio, writer Robert Louis Stevenson: "Judge each day not by the harvest you reap but by the seeds you plant."

SAGITTARIUS

(Nov. 22-Dec. 21):

On a beach, a man spied a pelican that was barely moving. Was it sick? He wanted to help. Drawing close, he discovered that ants were crawling all over it. He brushed them off, then carried the bird to his car and drove it to a veterinarian. After a thorough examination, the doctor realized the pelican was suffering from a fungus that the ants had been eating away—and probably would have removed completely if the man hadn't interfered. Moral of the story: Sometimes healing takes place in unexpected ways, and nature knows better than we do about how to make it happen. Keep that in mind during the coming weeks, Sagittarius.

CAPRICORN

(Dec. 22-Jan. 19):

A farmer in Japan found a 56-leaf clover. Well, actually, he bred it in his garden at home. It took effort on his part. Presumably, it provided him with 14 times the luck of a mere four-leaf clover. I don't think your good karma will be quite that extravagant in the coming week, Capricorn, but there's a decent chance you'll get into at least the 16-leaf realm. To raise your odds of approaching the 56-leaf level of favorable fortune, remember this: Luck tends to flow in the direction of those who work hard to prepare for it and earn it.

AQUARIUS

(Jan. 20-Feb. 18):

The largest bell in the world is located in Moscow, Russia. Called the Tsar Bell, it's made of bronze, weighs 445,170 pounds, and is elaborately decorated with images of people, angels, and plants. It has never once been rung in its 275 years of existence. Is there anything comparable in your own life, Aquarius? Some huge presence that has never actually been used? The time is near when that stillness may finally come to an end. I suggest you decide how this will occur rather than allowing fate to choose for you.

PISCES

(Feb. 19-March 20):

Are you interested in experiencing a close brush with a holy anomaly or a rowdy blessing or a divine wild card? If not, that's perfectly OK. Just say, "No, I'm not ready for a lyrical flurry of uncanny grace." And the freaky splendor or convulsive beauty or mystical mutation will avoid making contact with you, no questions asked. But if you suspect you might enjoy communing with a subversive blast of illumination—if you think you could have fun coming to terms with a tricky epiphany that blows your mind—then go out under the night sky and whisper a message like this: "I'm ready for you, sweetness. Find me."

Go to RealAstrology.com to check out Rob Breznsky's EXPANDED WEEKLY AUDIO HOROSCOPES and DAILY TEXT MESSAGE HOROSCOPES. The audio horoscopes are also available by phone at 1-877-873-4888 or 1-900-950-7700.

ISLAND WISE



JUSTIN SARANILLO

Walk down Harajuku and they're everywhere: Frilly, leggy girls (or guys, in some parts of Japan) dressed in maid costumes, waiting to serve you tea, play games and give you massages. The service? Top notch. It's a lonely otaku's dream come true.

At least, that's the reputation around the "maid café" subculture craze in Japan. Although there are strict rules for customers who go to the cafes, there's a distinctly male clientele with a cosplay fetish. But owners Justin Saranillo and his wife Emma are using a different approach with their new truck version, called Mobile Maid Cafe, opening Saturday. "Many people get the wrong impression that our business is an adult-only environment," says Saranillo. "But it's actually the opposite. Maid Cafe gives everyone the chance to experience the luxury of having a 'maid' wait on you hand-and-foot."

Saranillo got the idea after visiting Japan this summer with his wife. "We both agreed that [Mobile Maid Cafe] would be something new and enjoyable

for people in Hawai'i," he says. The maids at the truck are both local and Japanese girls. They've got the whole maid service thing down, with the cute greetings and cosplay costumes. The truck has tables and chairs outside, so the maids come out, serve food, play games and take photos.

The truck will open with games, photo ops and free anime gifts and treats. Saranillo says it'll be a family-friendly affair. "Both adults and children of all ages are welcome." For now, the menu is strictly pastries and candies that range from \$2-\$5. Within the next month, the truck may begin offering local-style dishes. "We will be featuring a variety of local culinary talent weekly to prevent taste bud boredom," says Saranillo. Once the truck settles, he hopes to open an actual maid café in Ala Moana or Waikiki.

—Maria Kanai

Mobile Maid Café, Diamond Parking Lot, 700 Ward Ave., at the corner of Kapi'olani Boulevard and Ward Avenue, Sat., 11/10, 10AM-6PM, mobilemaidcafe.com

EXCERPT FROM *DO ONE GREEN THING*

Pest-Free, Locally

Pesticides contaminate the soil and water, spread in the air, and kill birds, fish, amphibians and beneficial insects such as honeybees. Synthetic nitrogen fertilizers overstimulate the soil and run off into waterways, causing increased proliferation of algae, which results in oxygen depletion, fish kills and oceanic dead zones.

Organic farmers are not permitted to use genetically engineered seeds. Genetically engineered crops—corn, soy, cotton and canola—threaten seed diversity, because their pollen has been found to drift, spreading these genes to other plants. The damage is the dilution of diversity of crops, which are humankind's



seed banks against famine. Buying locally grown produce such as breadfruit, lilikoi, mangoes and apple bananas not only supports the local farmers who grow them, doing so ensures that you're buying fruit that lacks the harmful pesticides proliferating in our global agriculture.

—Mindy Pennybacker

ON STAGE

Sparking Awareness

COURTESY LURANA DONNELLS O'MALLEY



SPARK, by Obie Award-winning writer Claridad Svich, is a play about three sisters embroiled in the aftermath of war, dealing with such heavy topics as what happens when soldiers come home, how we carry on and the importance of family strength. SPARK is being performed all over the U.S. during this month of Election and Veteran's Days, and to honor women veterans as well as promote spiritual healing. Hawai'i joins the movement with a free reading and panel response at UH Mānoa's Art Auditorium.

"There's an energy of it being done in multiple places," says Director Lurana Donnels O'Malley, who was taken with SPARKS' idea of "being part of something larger." She adds that Svich's play—and the notion of performing it

alongside others—really caught her attention. Her brother served in the Gulf War, so she says she feels a connection with the play, but otherwise claims not to know much about women in combat. Although more and more students come to the theater program as veterans, O'Malley admits it's sometimes easy to stay separate from military presence. Communities don't mix a lot, she points out. "But, it's a huge part of life here."

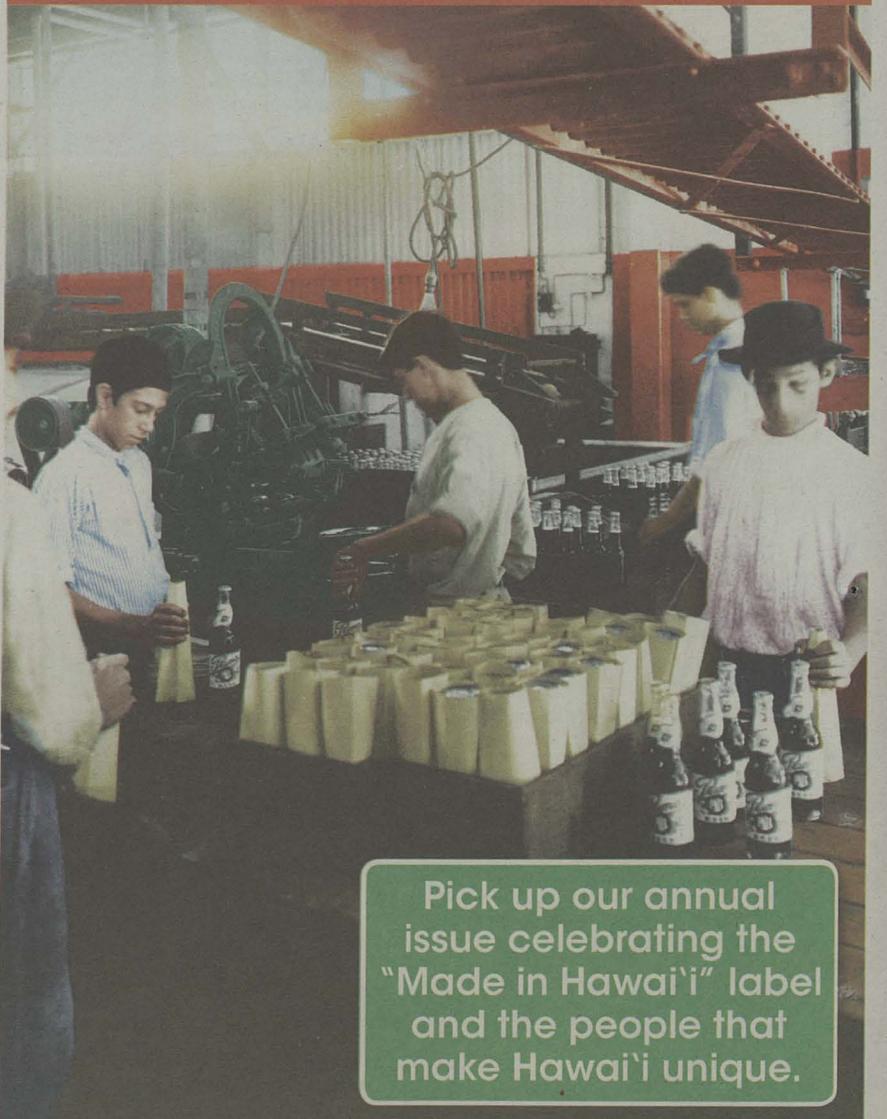
SPARK brings us an opportunity to honor our military neighbors—a community from which we are sometimes too isolated.

—Nina Buck

UH Mānoa Art Auditorium, 2535 McCarthy Mall, Wed., 11/14, 5PM, free

MADE in HAWAII

Coming November 28



Advertisers, call your account executive
528-1475 • ext. 17 Laurie, or ext. 14 Colleen

FIND IT HERE
Back Page

We'll sell the shirt off your back, or anything else. Call 808-528-1475 x15

Volunteers are needed to help prepare tax returns for eligible Hawaii workers

VOLUNTEER!



Anyone willing to do a little training can become a certified volunteer tax return preparer. Classroom and online training available. Other volunteer opportunities, such as appointment schedulers, translators, and greeters, are also available.

FOR MORE INFO: www.hawaiiitaxhelp.org/volunteer
QUESTIONS: info@hawaiiitaxhelp.org

Family and Individual Self-Sufficiency Program
HACBED Hawaii's Alliance for Community-Based Economic Development

GOT WORMS!

Bins, worms, compost tea, castings & advice Kokua Worms 742 Queen St. 2nd Flr. 256-6717

MOBILE SHARPENING

Knives, Scissors, Tools
We come to you! 772-7782

LISTEN TO JEFF DAVIS THE SOLAR GUY

on 760 KGU Radio 5-6pm M-Sat

Full Color Display Ads

Call 528-1475 x10

The Rates

13x	\$250
18x	\$225
26x	\$200
52x	\$185

ORGANIC MARKETPLACE

YOUR SOURCE ON ALL ISLANDS!
WWW.HAWAIIORGANIC.ORG

FOR SALE OLD HAWAIIAN
Coins Tokens Stamps Books Documents
HAWAIIAN ISLANDS STAMP & COIN
1111 Bishop St, Downtown 531-6251
M-F 9-5 SAT 10-4

MAHA YOGA Institute

Your First 3 Classes FREE!
Class Schedule:
Sat. 11am-12:30pm
Sun. 9am-10:30am
Mon. 8:30am-10:00am
www.yogawithmurti.com
murtiyoga@gmail.com
954-9310

Train with Oahu's MURTI HOWER

Teaching for over 27 Years E-RYT500
Yoga Alliance 200 Hour Certification
Jan. 12-March 24, 2013
Tuition for Training: \$2,300
Save Your Spot Now!
Waikiki Community Center Rm 202E
310 Paoakalani Ave.

SALES TRAINEES NEEDED NOW!

FT. GREAT EARNING POTENTIAL.
CALL MSI FOR APPT. 842-0010

MASTER CARPENTER & TILE SETTER
Angleslist.com approved
741-8842/ R J Larson

GRATITUDE - THE ANTIDOTE

Rx for happier, healthier living
Free lectures from Seicho-No-Ie Hawaii
ALA MOANA HOTEL - GARDEN LANAI
SUNDAY, NOV 11, 1:00-3:00 PM
ph: 537-6965 email: snhi@hawaii.rr.com

Medical Marijuana Doctor

Get Your Evaluation & Recommendations Today!

For More Info, Call
808.626.5285

The Lace Bustier



Retail Location:

Ala Moana Center
1450 Ala Moana Blvd.
(3rd Floor, next to Neiman Marcus)
Phone: (808) 983-3340

To learn more about our company, to shop online, and to find all store locations, visit our web site.

That's American Apparel®

Made in USA—Sweatshop Free
americanapparel.net

EMPTY WEEKLY RACK?

CALL KATE | 330-5047

Open Space Yoga
January 2013 200hr RYT Teacher Training
2 Weeks Unlimited Yoga \$40

All 12pm classes FREE @ Chinatown
For the month of November only!
Diamond Head Studio • 3046 Monsarrat
Chinatown Studio • 79 S. Pauahi (Fort Street Mall)
www.yogaopenspace.com

LAWYERS?

Tired of being gouged for Foreclosure Ads? The Weekly is working to make itself acceptable for these ads. Please call #17 and leave a message for Laurie Carlson.

LOOKING FOR OUTDOOR GEAR?

Try Soultrex, Oahu's locally owned answer to REI, at Windward Mall.

SHIPTOHAWAII

Tired of paying too much for Hawaii shipping? Check out shiptohawaii.com

SUPPORT OUR ADVERTISERS

They bring you Honolulu Weekly each & every week....for FREE

CLEAN WINDOWS SINCE 1977



Ron Albert, Owner

599-8779

BURIED BY HIGH CAR INSURANCE RATES?

See how much you could save.

GEICO
geico.com

1-800-947-AUTO (2886)
or call your local GEICO agent

Some discounts, coverages, payment plans and features are not available in all states or all GEICO companies. GEICO is a registered service mark of Government Employees Insurance Company, Washington, D.C. 20076; a Berkshire Hathaway Inc. subsidiary. GEICO Gecko image © 1999-2012. © 2012 GEICO