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Official Program Guide, pg 12

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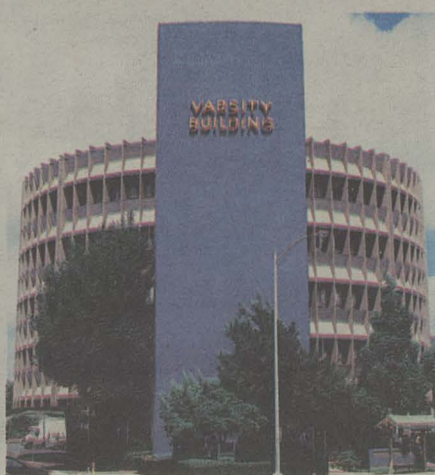
Honolulu

Weekly

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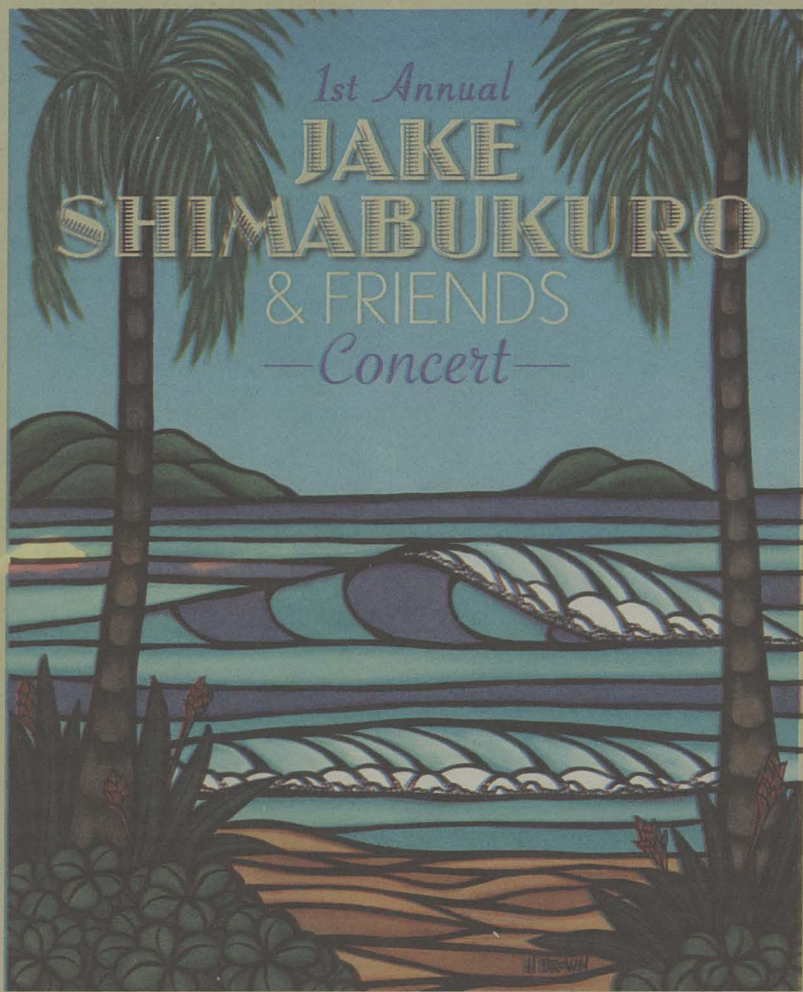
Intelligent Design

Curt Sanburn reports, pg 6.



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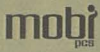


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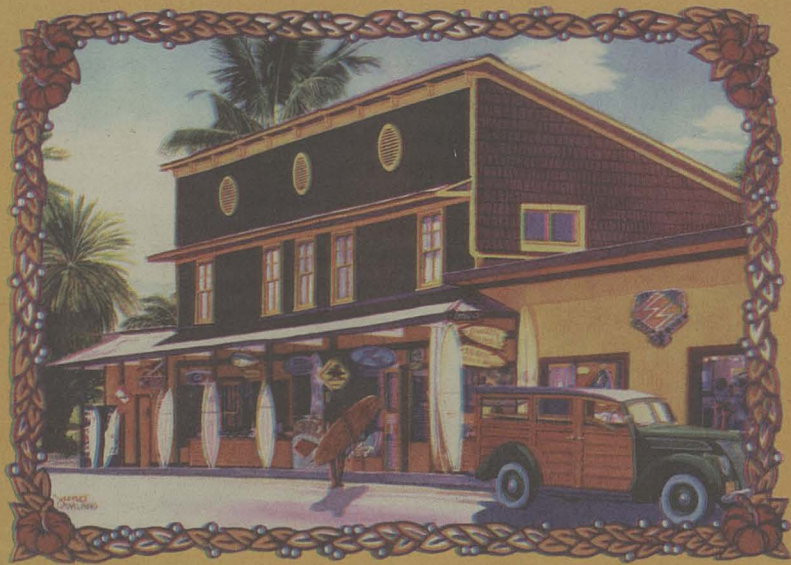
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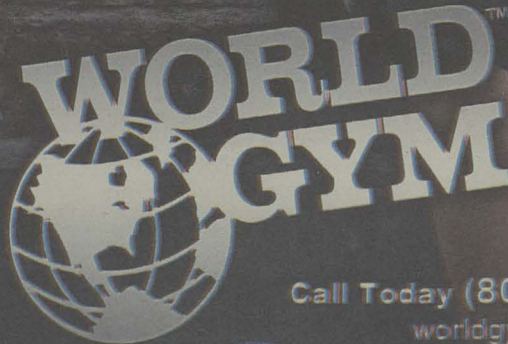
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Bought election

Sixty years ago, big money in the form of Hawai'i's Big Five corporations completely controlled Hawai'i's political, economic and social structure. Then in the 1954 election, for the first time, a majority of Democrats were elected to Hawai'i's territorial legislature. Dan Inouye was one of those Democrats. In 1954 the Democratic Party, strongly supported by unions, represented the interests of the common people. Today, unions and Dan Inouye have joined with big money, although the Big Five has been replaced with other large corporations. Their object in the Honolulu mayoral election was to defeat Ben Cayetano because

he opposed the rail project. Big money spent lots of cash to defeat Cayetano, largely through their contributions of millions of dollars to Pacific Resource Partnership. Cayetano would likely have won if the election was based on a debate of the issues. Understanding that, PRP waged a malicious ad campaign against Cayetano, which did not address the issues, but instead used deception to attack Cayetano's reputation. Caldwell didn't say much about the issues except for making general statements about how he wanted the City to perform all of its functions and that he supported rail. He didn't win on the strength of his campaign, [but] because of the vicious PRP anti-Cayetano campaign.

Some say that this mayoral election is the beginning of a new era in campaigning, that it represents the future of Hawai'i. In reality, this mayoral election moves [us] back six decades—to an era when big money controlled Hawai'i.

*John Kawamoto
Honolulu HI*

After every election, there's the same speculation: Will the candidates run again? [If not,] will they be missed? One of the most intriguing [considerations] is the next step for [Distr. 1 City Councilman] Tom Berg. Like him or not, one thing is undeniable: He's not your standard Honolulu politician; He's loud and he calls things like he sees them. I do not think Tom Berg is ever going to be universally accepted in Honolulu political circles for several reason, one being his willingness to put his own reputation on the line if he feels strongly about a particular issue. That tends to rub people the wrong way in Hawai'i.

I think Tom Berg belongs in the media. He needs a place where a strong, informed approach to the issues is appreciated and encouraged.

*Mike McFarlane
Honolulu, HI*

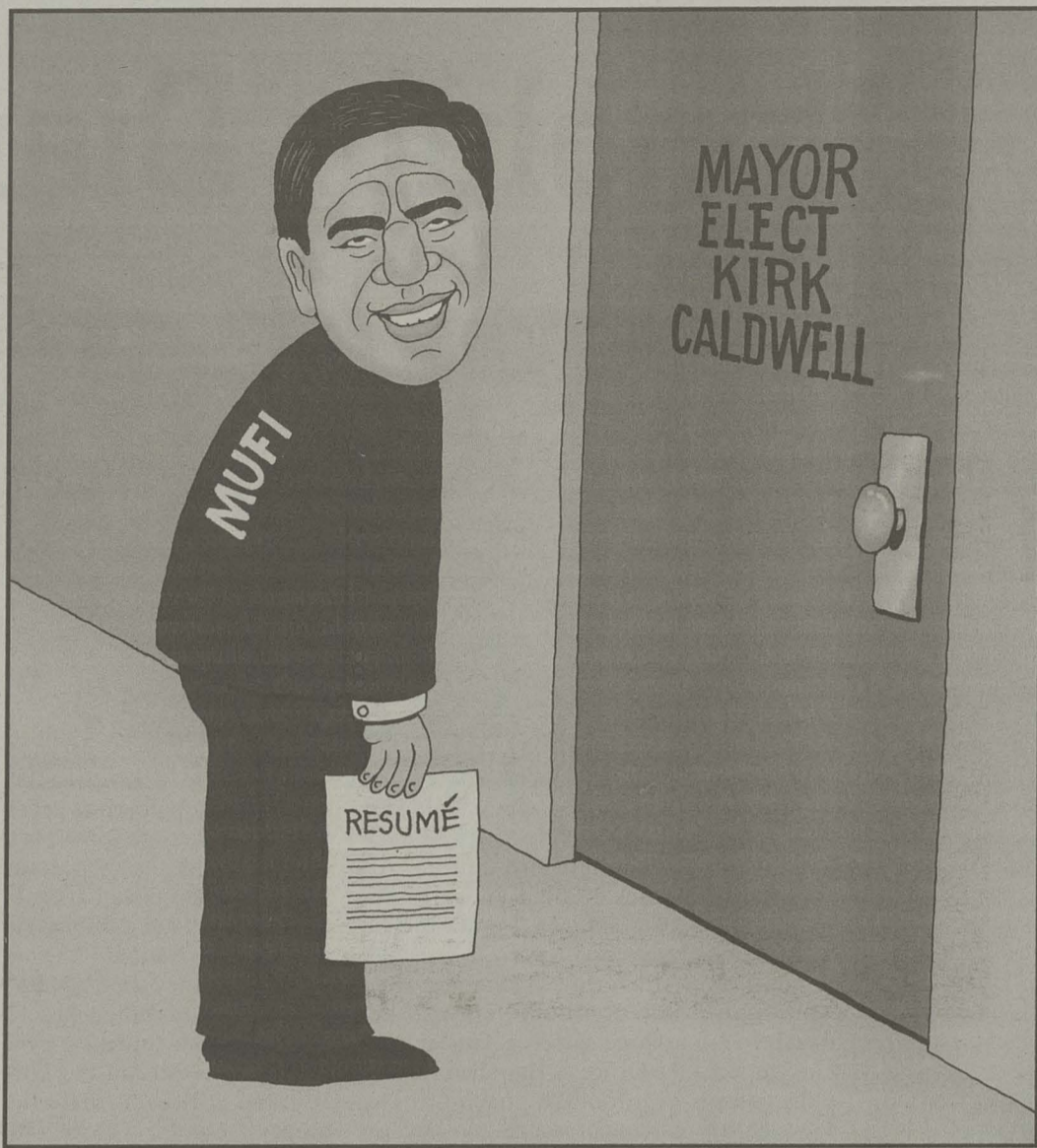
Hello, Rail

Dillingham Plaza and the next door hair salon have closed down ["Defend Dillingham," Oct. 31]; right across, there is a 7-Eleven and St. Germain (to old-timers, Dee Lite Bakery). Not to mention the Hawaii Blood Bank and the famous Puuhale Market. I will miss the City Square DMV and of course, Zippy's, Gaspro and Marukai. No more Foremost, only Meadow Gold Dairy exists now. It should be an interesting 2013.

*Kevin Oshiro
via HonoluluWeekly.com*

There was (and perhaps still is) an opportunity to truly revitalize this area of Honolulu and restore a sense of neighborhoods with perhaps even some historical charm. Ramming through a heavy rail system 30 feet in the sky is not the way.

*"Blind Mice"
via HonoluluWeekly.com*



Now we're stuck with this lousy, intentionally-busted bus system in the name of a glorified rail system we can't even use for another 10 or 20 years. To "beef up" the bus would have cost us millions—the Rail will cost us billions. The Money goes to a few Builders [and friends], the Glory goes to a few Politicians, the Bill goes to us—as usual. Let's hear it for an election bought-and-sold.

*Tom Luna
Honolulu, HI*

Winning issues

Mahalo Joan ["OHA Hot Seat," Oct. 31] and the Weekly for putting us [candidates] all in the spotlight. This election [was] hampered in part due to a name-recognition-only momentum which, in the end, serves no one because the true intent, purpose and qualifications of the individual are not being promoted to [their] fullest. I consider this [pre-election] a great time to declare victory in this race for the at-large seat, simply because my three speaking issues that you pointed out [abolish Act 95/the Roll Commission; reform the process for electing trustees so that it doesn't favor incumbents; conduct inventory of "ceded" lands] have now been adopted by all the other candidates in their recent public forums.

*Kealii Makekai
via HonoluluWeekly.com*

Bus betta

Re: Tom Luna's letter ["More Transportation Woes," Oct. 17] From what I can see from the combined maps of Lines 4 and 13, if you are starting from Kūhiō Avenue, you only need to take the 13 bus to go

to the Mānoa campus where the 4 still stops. The 13 bus, which runs every 20 minutes, runs along Kuhio, Kapahulu, Kaimukī past Market City Shopping Center, Kapi'olani, Wai'alae, St. Louis, Dole (past the UH dorms) and University Avenue (main campus) to Maile Way and O'ahu Avenue. It then loops around O'ahu and Ka'ala to get back to University Avenue for the return trip to Waikīkī. The 4 bus (every 30 minutes) still runs through Metcalf and University to University, Date, Citron and McCully. However, now instead of turning left at Kalākaua to go through Waikīkī, it now turns right, passing the Waikiki Landmark building and the Convention Center before turning right at Kapi'olani to return to University Avenue.

*Dexter Wong
Honolulu, HI*

Give them a break

[In] Jason Ono's letter ["Do the panic," Nov. 7], he accused Civil Defense and newscasters of having "blood on their hands" in their respective ordering and reporting of tsunami evacuations on Oct. 27. What he failed to inform your readers of is that they were responding to a very serious warning issued by the Pacific Tsunami Warning Center (PTWC). A lack of tsunami buoys between Hawai'i and Canada meant that there was very little clear wave data following the earthquake. Mr. Ono also betrays a lack of basic knowledge of tsunami science, falsely thinking that reefs and the direction tsunami waves come from may protect certain shorelines. I won't even touch his baseless accusation that advertisers used the warn-

ing as an excuse to drum up sales.

Unlike previous tsunami warnings, the PTWC could only guess as to the potential severity of the waves. They had little choice but to issue a warning. Rightfully so, Civil Defense and our local media took the warnings seriously and properly informed the public of the potential danger. Had [they] failed to do so and a tsunami wave claimed even one life, Mr. Ono would likely have written a different letter accusing Civil Defense and the media of having "blood on their hands" for having failed to inform us.

The better way Mr. Ono calls for is to improve our science and place buoys between here and Canada. There is simply no excuse for having an utter lack of data with tsunami waves headed our way.

*Michael Bischoff
Honolulu, HI*

Corrections

In last week's Winter Books issue [Nov. 7], we inadvertently left off Wanda Adams' byline on "Breaking Bad, Island-style." Any item that got cut off can be seen in full on our website. Jeremy Banta took the photo of Shinn for "Izakaya Time," and the third izakaya we mistakenly left out of our restaurant review will be featured in a future issue. We apologize for these errors.

WRITE TO:

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

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Honolulu Diary



MARY LACQUES

ELECTION WRAP

In a decisive vote for high-speed rail, Honolulu voters picked Kirk Caldwell to serve as their mayor, rejecting former Gov. Ben Cayetano, who emerged from retirement in a bid to derail the controversial \$5.26 billion transit project.

Caldwell, who formerly served as the city's managing director, took 53 percent of the votes to Cayetano's 45 percent. Caldwell benefitted from an expensive, and largely negative, campaign funded by the Pacific Resource Partnership, a construction union political action committee. But in his election night remarks, he decried the negativity and urged citizens to move past the transportation debate. Caldwell also benefitted from endorsements by Mayor Peter Carlisle and Sen. Dan Inouye.

Hawaii voters also chose to send an all-female delegation to Washington. Rep. Mazie Hirono handily beat former Gov. Linda Lingle in the race for Daniel Akaka's Senate seat, while Colleen Hanabusa successfully fought off Charles Anjou's bid to reclaim the First Congressional District seat he held two years ago. Former Honolulu Councilwoman Tulsi Gabbard, meanwhile, sailed to an easy victory over Kawika Crowley, assuming Hirono's old seat in the Second Congressional District.

In key state legislative races, House Speaker Calvin Say fought off Green challenger Keiko Bonk, with 55 percent of the vote to her 30 percent. Other Democrats also easily won re-election, with no changes to the House membership.

And though Laura Thielen, running as a Democrat, beat Fred Hemmings, the state Senate otherwise remains unchanged. All the incumbents were returned to office, including Democratic Sens. Malama Solomon, Roz Baker, Les Ihara, Mike Gabbard, Clayton Hee, Brickwood Galuteria, Brian Taniguchi, Michelle Kidani, Maile Shimabukuro, David Ige and Donovan Dela Cruz. Shan Tsutsui remains Senate president. Republican Sam Slom was also re-elected.

In the Honolulu City Council race, rail proponent Kimberly Pine trounced incumbent Tom Berg to claim the District 1 seat, while Ann Kobayashi easily beat back challenger James Hayes to retain the District 5 seat. And Carol Fukunaga eked out a victory in the crowded



Walter Ritte and Former Gov. Ben Cayetano pounding poi in support of GMO labeling.

race for the seat vacated by Tulsi Gabbard.

Honolulu Prosecuting Attorney Keith Kaneshiro defeated Kevin Takata to win re-election.

Longtime incumbent Hanani Apoliona retained her at-large seat as a Trustee with the Office of Hawaiian Affairs, with football coach Cal Lee coming in second. Moloka'i activist Walter Ritte took fourth place. Colette Machado, running unchallenged, will continue to represent Molokai, while Carmen Lindsey won the Maui seat. Robert Lindsey was picked for the Hawaii Island seat, and Dan Ahuna was elected to fill the seat vacated by the retirement of longtime Kauai trustee Don Cataluna.

—Joan Conrow

RIGHT TO KNOW

California Prop. 37, which would have required labels identifying food products containing genetically modified ingredients, was defeated Nov. 7 with 53 percent of voters opposed and 47 percent in favor. Big food and ag, led by Monsanto, spent \$45 million on an anti-labeling campaign, far outspending consumer advocates and organic food producers' \$9 million.

The week before the election, Hawai'i GMO-labeling advocates were joined by Walter Ritte and Ben Cayetano at the Ala Moana Farmers' Market Taro Fest. Although both men lost their bids for Office of Hawaiian Affairs trustee and Honolulu mayor, respectively, their campaigns for transparency in food labeling and government are ongoing.

—Mindy Pennybacker

HONU DEFENSE

The environmental law firm Earthjustice is fighting a federal rule that would double the number of rare leatherback and loggerhead turtles that can be killed by the Hawai'i-based longline swordfish fishery.

"The fisheries haven't been applying more pressure, just the

same, steady approach of 'let us fish as much as possible until the last fish is gone,'" according to an email from Earthjustice attorney Paul Achitoff. He has sued the National Marine Fisheries Service (NMFS) about six times in the past 12 years to protect turtles.

"We are aware of the lawsuit and will coordinate the agency's response with the U.S. Department of Justice and U.S. Department of Interior," wrote Wende Goo, a National Oceanic and Atmospheric Administration spokeswoman, in an email.

The new rule, which allows the fishery to kill 34 loggerheads and 26 leatherbacks per year, rolled back protections achieved in the settlement of a 2011 lawsuit. "The loggerheads were uplisted from 'threatened' to 'endangered' only a year ago," Achitoff wrote. "Both [species] have declined precipitously over the past few decades, due in significant part to longline fishing. NMFS doesn't dispute that both species face poor long-term prospects, but values the fishery's pats on the back more than either the law or the survival of any endangered wildlife. This pattern is nothing new."

Swordfish boats trail up to 60 miles of fishing line suspended in the water with floats, with as many as 1,000 baited hooks deployed at regular intervals, according to Earthjustice. Seabirds, which dive for the bait, get entangled in the line and drown. The lawsuit also challenges a recent Fish and Wildlife Service permit that allows the fishery to catch Laysan and black-footed albatrosses. Though federal agencies acknowledge that long-liners can

effectively avoid seabird catch by setting lines off the sides of their boats, the practice is not required, Achitoff wrote. "As a result, almost none of the swordfish longline vessels employ it."

The most recent challenge was filed in federal district court on behalf of the Center for Biological Diversity and Turtle Island Restoration Network.

—Joan Conrow

FISHANTHROPE

To buy or sell Hawaiian reef fish for aquarium captivity is, let's face it, a hateful act. More than 400,000 colorful fish are captured each year to supply America's aquariums—a number that conservationists say is far more than Hawaii reefs can bear.

They're asking the First Circuit Court to order the state Department of Land and Natural Resources to conduct an environmental review of the industry, and halt all collecting and new permits until it is complete.

Currently, there are no limits on either the number of permits that can be issued, or the number of animals that can be taken. "It's a free for all," says Rene Umberger, one of seven plaintiffs in the suit brought by Earthjustice. "Coral and even sea rocks are fully protected, but you can go in and take every living animal off a reef."

Ron Tubbs of the Hawaii Tropical Fish Assn. contends the aquarium fish collecting and export industry is "way over regulated already. Literally hundreds of laws regulate us," he wrote in an email. These include state restrictions on gear, size limits and area closures, as well as federal health and agriculture rules.

The \$2.5 million industry generates revenues of about \$300,000 for the state and has about 50 permit holders, Umberger says. It is focused around Oahu and West Hawaii.

Umberger says the local take is too high — nearly three times

QUOTE

"I think it's conceivable [that outcomes could have changed] but the main thing we are concerned about is that people have the right to vote. I'm afraid many of those disenfranchised voters won't come back."

—Beppie Shapiro, President of the League of Women Voters of Hawaii, on the implications of ballot shortages via phone on 11/9/2012

FACTOID

23

Number of polling locations that completely ran out of ballots on Election Day

"Ballot Inventory Issues by Polling Place," received from the Hawaii Office of Elections

the number that can be collected from the Great Barrier Reef. Large numbers of hermit crabs, cleaner fish, shrimp and other species are also collected.

"There's so much pressure on Hawaii's reefs from global warming, acidification, pollution," Umberger says. "The fish are so critical to maintaining the health of the reef. These are super complex ecosystems."

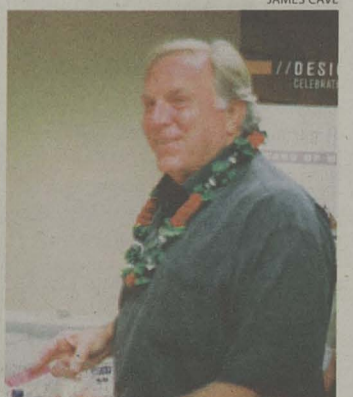
Tubbs, however, maintains the industry is not harming reef resources. "Fish catches are way down due to economic demand," he wrote. "There is no need for a ban. Fish counts are up on all Islands."

Though the state has not yet responded to the complaint, DLNR Director William Aila last year told Hawaii News Now that "from an environmental standpoint, there is no problem with aquarium fish. It's sustainable, based upon the number of users right now, and the level of catch."

JAMES CAVE



Opening of Hawai'i AIA center (see cover story, p. 6); Pip White, AIA president



diary continued

According to an Earthjustice press release, DLNR has done no studies on the industry's impact, although its reports have reflected concern about a growing number of collectors harvesting more animals from the reefs.

The industry has agreed to new rules, Tubbs wrote, "not because they were needed but because of User conflict opposition." The rules will impose shorter net lengths, bag limits, more size limits, off-limits species and more. DLNR is set to hold hearings on the proposed regulations Dec. 5 on Oahu and the Big Island. But Umberger dismissed the rules as "bogus," saying they were developed by

the industry they're intended to regulate.

Other plaintiffs are Mike Nakachi, Kaimi Kaupiko, Willie Kaupiko, Conservation Council for Hawaii, The Humane Society of the United States and the Center for Biological Diversity.

—Joan Conrow

WETTER FUTURE

No, that's not a photo of coastal New Jersey, post-Hurricane Sandy, below. It's just another wet day in Manupapuna, one of the Honolulu districts that is highly vulnerable to increased flooding due

to sea-level rise (SLR), according to new research from UH Manoa (UHM).

The reason: It's not just sea water encroaching inland, but the simultaneous upwelling of groundwater from aquifers during high waves and tides, that contributes to flooding.

By the end of this century, sea level may rise one meter. This would inundate 10 percent of a one-kilometre-wide stretch of coastal southern O'ahu, scientists from the UHM Water Resources Resource Center reported in a study published Nov. 12 in the journal *Nature Climate Change*.

In the case of urban O'ahu, up to 58 percent of the total flooded area would be groundwater from our coastal Honolulu caprock aquifer, said Kolja Rotzoll, postdoctoral researcher and lead author of the study. The role of groundwater was not factored in by resource managers, urban planners and decisionmakers trying to predict and adapt to SLR, said Chip Fletcher, study co-author and professor and associate dean of the UHM School of Ocean Sciences and Technology.

"It turned out that groundwater inundation poses a sig-

nificant threat that had not been previously recognized," Rotzoll stated in a press release announcing the study's publication. "Finding that the inundated areas double when including groundwater inundation in coastal flooding scenarios [should alert] other coastal communities [to] use our research as the basis for conducting their own localized analysis," Rotzoll added.

As sea level rises, so, too, does the groundwater table. The result: In some low-lying areas, groundwater "lies above mean sea level at some distance from the shoreline," the scientists explained. When marine flooding occurs with a storm event, the watery stage has thus been readied for inland floods.

—Mindy Pennybacker



D. ODA

It's the groundwater, silly

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ARCHITECTURE MATTERS NOW!

Modernist Honolulu confronts its future (and its past)

by CURT SANBURN

Asked how he would rate O'ahu's built environment, "Well, it's mixed," White says. "We've got some great downtown spaces and Chinatown is full of interest. If we're talking about the urban environment, I think we're doing quite well, but in terms of sprawl, we've got some serious problems that we've got to get a grip on. If we don't, we're just going to be paved. We'll be paved with houses."

The 800-member AIA-Honolulu chapter has been notably visible and vocal in its opposition to the city's elevated heavy rail plan. Does that mean it's in any way a political organization? "By nature, no," White answers, "but we are an organization that tries to put the community first. We want the community to do things well."

On Friday, Nov. 2, AIA Honolulu held a grand opening for its new Center for Architecture, situated in an 1,800-sq.-ft. storefront space at the corner of Queen Street and Fort Street Mall. Designed by hotshot architect Geoff Lewis, the sleek, multipurpose Center will serve as chapter office, as a convenient drop-in spot for impromptu meetings of building-industry professionals, as a public exhibit space for architecture-related shows and, perhaps most importantly, as the setting for various public conversations on timely civic topics.

White confesses he was skeptical of the Center at first but says he's a "passionate" supporter now.

"I've been doing a lot of thinking," he says, "and, you know, the things we do as architects impact the community for a long, long time—but sometimes we're out of touch with the community. I'm hoping we can broaden the reach of architects into the community, and listen more."

CONVERGENCE

There is a remarkable convergence going on: In October, the Waikiki Improvement Association hosted a planning conference called "Waikiki 2020" while controversy swirled around plans for Kyo-ya's beach tower and an L.A. developer's proposed, view-blocking, 34-story condo that conflict with well-established Waikiki Special Design District rules. Also in October, the Howard Hughes Corporation announced Phase I of its grandiose redevelopment plans for the 60

"I want to see a conversation about how architecture affects everybody on a daily basis," says architect Pip White, president of the Honolulu chapter of the American Institute of Architects (AIA). "I want people to begin to understand how urban planning and design impacts their lives. Until we get to that conversation, it's kind of hopeless."

Kaka'ako acres it now owns surrounding and including the Ward Warehouse and Ward Center retail complexes. The same month, Kamehameha Schools (KS) floated cutting-edge conceptual plans for mixed-density, mixed-use development of its 29 acres along the mauka side of Ala Moana Boulevard between South Street almost to Ward Avenue, also in Kaka'ako. The Office of Hawaiian Affairs has said its master planning effort for the 30 makai acres it

owns, mostly bordering the 'Ewa side of Kewalo Basin, will take another two years.

Of course, there's Governor Neil Abercrombie, who's been cheerleading his own Kaka'ako project for over a year now. His proposed tallest tower in the

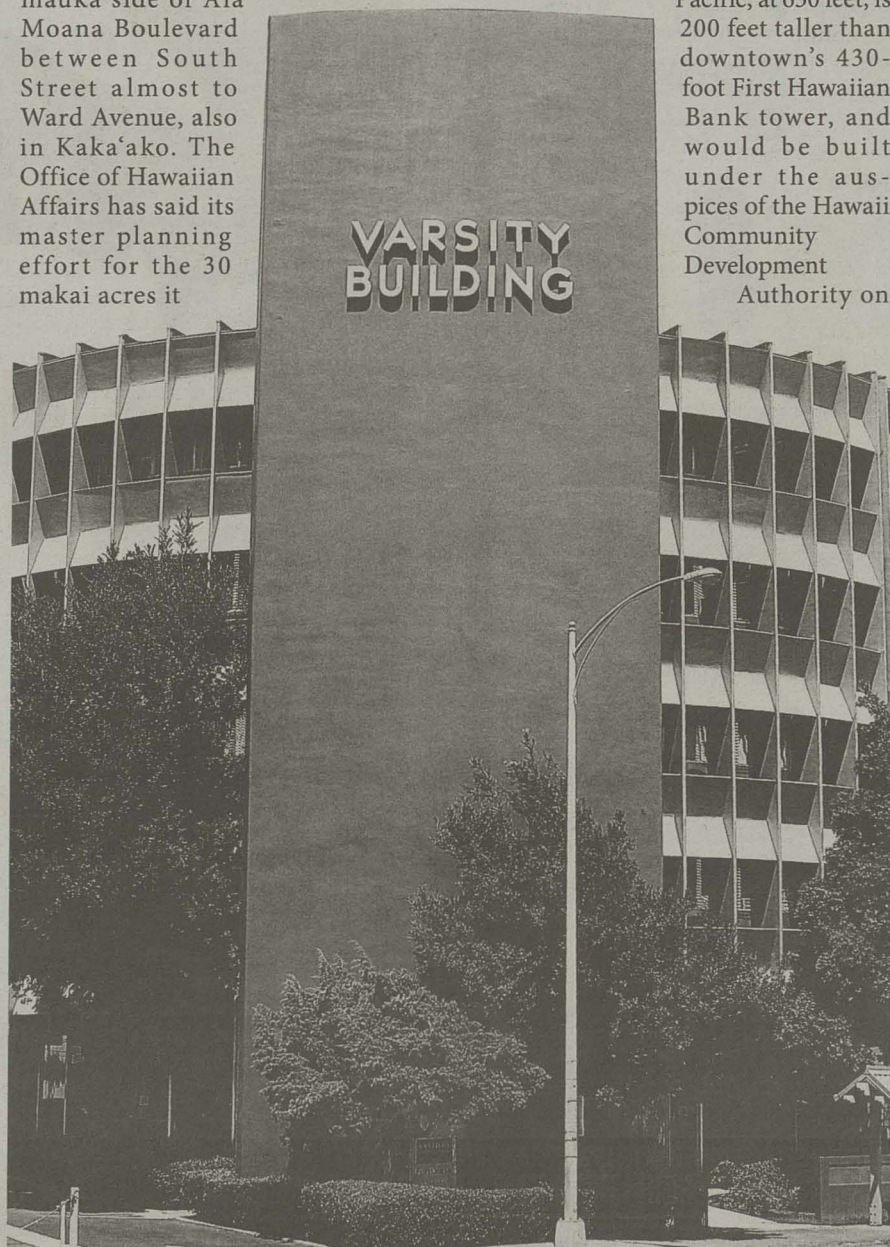
Pacific, at 650 feet, is 200 feet taller than downtown's 430-foot First Hawaiian Bank tower, and would be built under the auspices of the Hawaii Community Development Authority on

state-owned land edging historic Mother Waldron Park. Somewhat inexplicably, Abercrombie has called the district, whose resident population is expected to triple to 30,000 in the next 20 years, O'ahu's new "third city."

Meanwhile, the city's Department of Planning and Permitting, trying to convince skeptical residents about the advantages of elevated rail, has been cranking out dreamy, colorful conceptual drawings of "transit oriented development" (TOD) to show how TOD will forever transform neighborhoods like Kalihi, Downtown and Ala Moana into tree-shaded, café-lined, vibrant, family-friendly, walkable and bikeable neighborhoods.

Perhaps in anticipation of all this convergence, late last year the Historic Hawai'i Foundation hosted a well-attended conference looking at the state of Modernist (i.e., post-World War II) architecture in Hawai'i, which comprises the lion's share of Hawai'i's built environment. In pop culture terms, the style is often called "mid-century Modern." Simultaneously with the symposium, HHF released a 200-page illustrated list of several hundred of the state's significant, largely post-war, "Modern" buildings of all types, set within a well-written gloss on the international history of Modernist architecture. The "Hawai'i Modernism Context Study" is a landmark in Hawai'i's architectural canon, an affectionate yet rigorous first look at the dominant building typologies of modern Hawai'i, buildings that have heretofore comprised most of the urban fabric of Honolulu.

To peruse the Context Study is to gain a new appreciation for those Kapahulu and King Street storefronts with rounded corners, or the breezy concrete "lānai stacks" of Makiki, or the two-story walk-up apartment buildings with lava-rock and decorative cement-block detailing, or all those expressive temples and churches that enliven O'ahu with their swooping



On cover: front row, left to right: Rid Sevilla, Dean Sakamoto, Anna Grune, Lisa-Marie Priester; back row, left to right: Don Hibbard, Michael Gushard, Angie Westfall, Bob Liljestrand, Martin Despang, Tonia Moy.

All buildings from the "Hawai'i Modernism Context Study," Historic Hawai'i Foundation.

Kaka'ako is the place.

—Dean Sakamoto, architect

and soaring roofs. To peruse it is to reflect on what's happening now in Honolulu, with its hermetic glass towers, with all the aggressively cheap-looking Walgreens drugstores popping up around town; with all those blank-faced Public Storage buildings that now dominate and degrade some of Honolulu's most important intersections.

built environment. Sakamoto's story so far makes it all sound plausible: After graduating from the University of Oregon he studied European urbanism in Rome, Italy, going on to the prestigious Cranbrook Academy of Art in Michigan for a graduate degree in architecture, then to the Yale School of Architecture in New Haven, Connecticut, for a second master's in environmental



of American Modernist landmarks, and their repair and preservation became a preoccupation. When the Connecticut General Life Insurance headquarters—a prime example of corporate Modernist architecture, circa 1957, by Skidmore Owings and Merrill (architects of the Mauna Kea Beach Hotel)—was threatened with demolition, an exhibit Sakamoto mounted at the Yale architecture school gave the preservationists the academic imprimatur they needed to convince the owners to save the building.

Likewise, Sakamoto's Ossipoff exhibit in Honolulu five years ago surely had a hand in guaranteeing the survival of Ossipoff's iconic IBM Building (1962) on Ala Moana Boulevard. Hughes



Corporation's plans now include a complete restoration of the compact and cubic office tower to serve as a centerpiece for their massive redevelopment plans.

Last year's HHF symposium on Hawai'i Modernism energized the close-knit members of Honolulu's architectural preservation community. In addition to Sakamoto, they included Don Hibbard, Hawai'i's foremost architectural historian; architect Louis Fung, lead author of the HHF Context Study; architect Tonia Moy, formerly with the State Historic Preservation Division; Anna Maria Grune, architect with Glenn Mason Architects and an HHF trustee; Michael Grushard of the State Historic Preservation Division; and Alison Chiu, fresh out of Columbia University's gradu-



ate program in architectural preservation, who had done a study of O'ahu's collection of post-war shopping centers. Her mentor at Columbia was Professor Theo Prudon, who authored the burgeoning field's primary text, *The Preservation of Modern Architecture*.

Prudon was well-known in academic circles as founder of an organization called "Docomomo US," a national volunteer network dedicated to the DOcumentation and CONservation of the MODern MOVement's cultural production.

Prudon, keenly aware of Honolulu's mid-century Modernist legacy, and Sakamoto agreed that there should be a Hawai'i chapter of docomomo, so Sakamoto tapped into Honolulu's gang of preservationists and launched the chapter.

at least now we can weigh its historical and cultural importance, so everyone understands what we have and what we may lose. We can give ourselves the time to knowledgeably answer questions—to ask, What's the identity, the proper representation of the city?"

He talks about the disaster that is the bowdlerized Honolulu International Airport and how no one ever knows what's going on there until it's too late. "We need a public venue that lets everyone know what's going on.

That's what Docomomo Hawai'i can do."

I ask Sakamoto if he's happy to be home.

"Oh yeah," he says. "I'm having a great time. You know, after a decade away, a lot has changed. Honolulu has become a busier place. More people. I think... there's a lot of potential for [the city] to become a better place. It's a great environment. The architecture is always the question. Could we do it better? Can we improve it? How do we help define it? How do we find the next architecture?"

"I don't think it takes heroic effort," Sakamoto says modestly. "I think everyone contributes to it, and every project is a new opportunity to make a new discovery."

The convergence is real. The clock strikes.

It's Honolulu's time to look



HOMECOMING

One local boy who's stoked about the impending transformation of Kaka'ako and the codification of Honolulu's Modernist legacy is architect and scholar Dean Sakamoto, a graduate of Moanalua High School.

"Kaka'ako is the place," he says. "It's coming into its time." He cites the new UH Medical School, the landmark IBM Building, KS designs for a liveable Kaka'ako. He marvels at the raw warehouse spaces opening up that will incubate new businesses, new arts.

"But I'm not sure how it's all coming together," he says, worried about Hughes' plans for 22 towers on its properties, OHA's unknown plans for Kewalo Basin and

design. He spent the next 13 years in New Haven, setting up his own practice, teaching and running the Yale architecture school's exhibition program and starting a family. A few years ago, he made a big splash in Honolulu when he guest curated the blockbuster exhibition, "Hawaiian Modern: The Architecture of Vladimir Ossipoff" at the former Honolulu Academy of Arts. In 2011, he brought his family back to Honolulu when the Department of Urban and Regional Planning at UH Mānoa invited him to run a new venture called the Urban Resilience Laboratory. Among planners and architects, the concept of "resilience" is rapidly replacing the exhausted and almost meaningless term, "sustainability," Sakamoto explains.

"Resilience has to do with society's ability to adapt to sudden or long-term catastrophic changes caused by human and natural acts," he says by phone from Biloxi, Mississippi, a town nearly destroyed by Hurricane Katrina, where he was consulting with local design professionals about ways to integrate resilient design strategies in hurricane-prone areas.

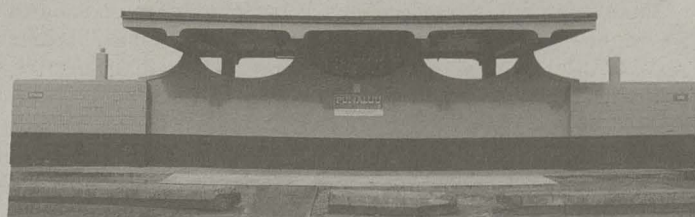
DOCOMOMO

While at Yale, Sakamoto says, he was steeped in Modernism. The campus boasts a veritable museum



Abercrombie's tower. "We need a venue somewhere in Kaka'ako to make it all more transparent, to let people know what's happening. We need a place where ideas about Kaka'ako's future can be expressed and hashed out." Specifically, he's talking about setting up his own space in Kaka'ako, his own incubator and architectural clearing house.

Suddenly Honolulu might have two spaces devoted to public conversations about its



A BETTER CITY

"It was the obvious thing to do," Sakamoto says. "We've got a great team together, now armed with an inventory of our best buildings.

"So now what do we do?" he asks rhetorically.

"Well, there's Waikiki and its 20-year planning initiative," he says, answering himself. What do we want Waikiki to be? A bunch of chevron appliques and fake stucco? Is that what we want?

"If we're going to pull a building down to put the rail line through or build a new tower,

back and move forward, to lovingly defend itself, embrace itself, and build itself as a blessedly unique city of the world. Whether it's the architects at the AIA or the scholars at Docomomo, their passions and their conversations will help to forge a new Honolulu. ■

The "Hawai'i Modernism Context Study" can be downloaded at historichawaii.org. The AIA Center, at 828 Fort St. Mall, will host discussions on the Natatorium Thu., Nov. 15 at 6 p.m., and "Honolulu's Best Buildings" on Wed., Dec. 5.

hot picks

COURTESY KEIKO FUJII DANCE COMPANY



Members of the Keiko Fujii Dance Company are head over heels for Japan.

Stage

Seeing is Being

A lot of people were angry when last month's snoozenami warning did nothing more than cancel all the best Halloween parties and worsen traffic, reminiscent of the previous "warning" in March of 2011. But let's not forget that the night could have been a lot worse, and though we've been lucky in Hawai'i, Japan's event last year reminds us that tsunamis are nothing to ignore. It's been 18 months and Japan is still struggling to recuperate.

To raise funds for the Rainbow for Japan Kids, Keiko Fujii Dance Company will gather local entertainers in a show called *Being II—Hawaii Style* for an evening of performance and support for our Pacific island sib.

"I was motivated by the distinctive relationship between the people of Japan and Hawai'i," said Fujii, director, choreographer and founder of the Osaka-based company, when asked why she wanted to bring *Being II* here to Honolulu. "[I want to] not only uplift the victims, but express messages internationally."

The eclectic mix of performers includes hula dancer Kanoë Cazimero, singer Takamasa Yamamura, taiko artist Kenny Endo, Kahu Ron Ching, who will perform an oli, and Liza Simon, who will perform a "choreo-poem."

The benefit concert, Fujii hopes, will combat the helplessness we all feel in the face of natural disasters, through four dance pieces featuring images of Tōhoku from pre-disaster to the present.

—Katrina Valcourt

Hawaii Theatre, 1130 Bethel St., Sun., 11/18, 7PM, \$30, donations welcome, hawaiiitheatre.com, 528-0506

Fashion

Master Print

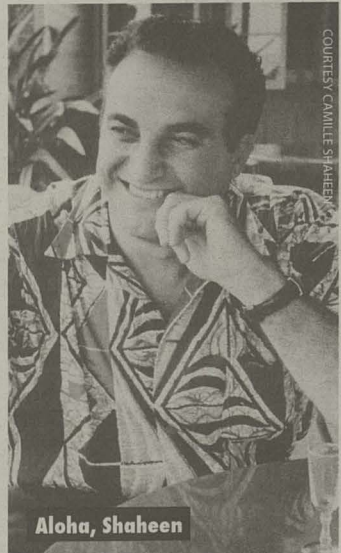
The aloha shirt is a quintessential Hawaiian image (as long as you never, ever

call them "Hawaiian shirts"), perhaps only second to Diamond Head and possibly equal to the dashboard hula girl. The history of aloha wear is as multifaceted as the variety of its prints. One major contributor to the evolution of the aloha shirt is printer and designer Alfred Shaheen, who grew up in Honolulu and created an international name for himself in local fashion. Shaheen's imprints and impact are the inspiration for the newest exhibit at the Bishop Museum, *HI Fashion: The Legacy of Alfred Shaheen*, which will run from Nov. 10, through Feb. 4, punctuated by a nighttime fashion show. **An Evening of HI Fashion** will feature a flock of vintage clothing from the Shaheen family's personal collection and two tribute collections from Reyn Spooner and Andy South.

Shaheen largely contributed to the elevation of the aloha shirt into high fashion. His designs, created and printed locally at his Honolulu Surf 'n Sand Hand Print factory, were sold in department stores such as Liberty House, Bergdorf Goodman and Macy's. Even a notable celebrity wore Shaheen's design on the cover of the *Blue Hawaii* soundtrack in 1961—we guess you could say the King wore the Master.

The fashion show will be a hybrid of past and present, as contemporary shirts will be revealed for the first time with vintage textiles. Reyn Spooner will showcase a special collection and local designer Andy South, who recently opened his Atelier boutique on King Street and was a third-place finalist on *Project Runway*, will put out a collection inspired by Shaheen's meticulous dedication to producing locally.

—Jamie Noguchi



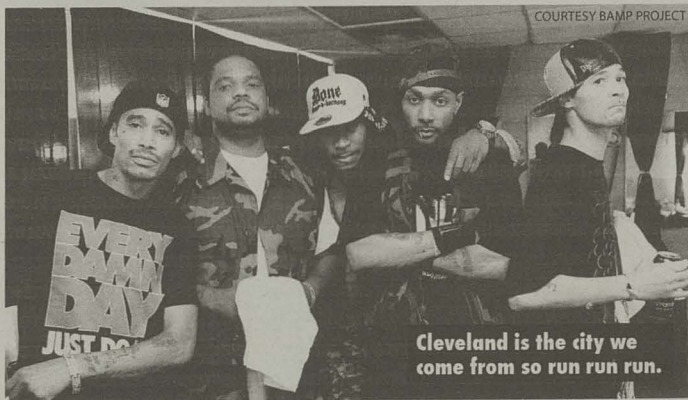
Aloha, Shaheen

Bishop Museum Hawaiian Hall, 1525 Bernice St., Sat., 11/17, 6–9PM, \$75 non-members/\$55 members, bishopmuseum.org/hifashion, 847-3511

Concerts & Clubs

Pick Your Bones

The best way to get a hold on this year's turkey festivities is with a wish-bone of a different kind. Okay, maybe that's a stretch, but if the phrases "thug luv" and "thug-gish ruggish" mean anything



Cleveland is the city we come from so run run run.

to you, you know which bone we're talking about. Wish Bone and the rest of the original Bone Thugs-N-Harmony crewmembers—Bizzy Bone, Flesh-N-Bone, Layzie Bone and Krazie Bone—all back and teaching the world how to live as thugs in harmony, co-headline BAMP Project's **Point Panic Festival 2012** at the Kaka'ako Waterfront Amphitheatre.

Sharing the banner with Sublime with Rome and Groundation, this is one of the first times Bone has played as the original crew in a long time. Bizzy, we missed you.

"Bone is solid; I don't know if we ever really broke up," Bizzy said to us on the phone. "The only thing that really breaks you apart, is when the people runnin' the show try to take the money and run... We're just respecting our 20 years together."

Quintessential in rap culture (we might even call them vintage—GASP!), Bone seems like they're part of the recent wave of groups from the past making a comeback. It could be that they just love music and want to spread the harmonious message

of thuggery to a whole new generation, but we figure it probably has more to do with getting paid. We all win. Break out your JNCOs and Bulls jerseys and "Step up, hear the funk of the jump that the thugstas feel."

—Jeremy Banta

Kaka'ako Waterfront Amphitheatre, 102 Ohe St., Sat, 11/17, 5PM, 18+ \$39.50–90, groovetickets.com

Dance Smarter and Harder

Spells Hawaii is back with another installment of their avant-garde electronic, mind-bending visual and music events at Loft in Space. Theirs are the sort of events that have people walking into the room surprised, no matter what they thought they were in for. "I used to go to the mainland to see shows like these because that was the only way I could," Selders told me after the successful Tokimona show in September. Not only is their taste in music on point, perfectly gliding between



Shigeto: bending minds since 2008

Fresh Café, 831 Queen St., Sat, 11/17, 9PM–2AM, 18+ \$15, spellshawaii.com

Festivals & Fairs

Pros & Pono Kids

Art show in Wahiawā! You read it here first. It might just be the first time anyone has written such a line, especially for an art show that will take place on a block that has only been frequented by die-hard drinkers and sex shoppers for most of the last century.

Surfing the Nations (STN) and the Ulu Pono Kids are hosting an art show this Saturday at STN headquarters, next to the Surfers Coffee Bar on Kamehameha Highway in Wahiawā. Surf art featuring professionals Mark Brown, Kimi Werner, Clark Takashima, Eukarez, Nick Welles and Patrick Parker will be joined by pieces from the Ulu Pono Kids.

The Ulu Pono Kids is STN's after school, youth-at-risk program, which incorporates tutoring alongside the arts to provide a healthy environment for growth. The kids, ages 3–13 years old, will also perform songs on the 'ukulele, another art form they've been learning from generous musicians in the community. All art will be for sale, including the art by Ulu Pono Kids. All proceeds will directly benefit the Ulu Pono Kids program.

—Tiffany Hervey

55 Kamehameha Hwy., Wahiawā, Sat., 11/17, 6–10PM, free, surfingthenations.com



Supporting the art of the at-risk

THE SCENE

Gigs

14/Wednesday

HAWAIIAN

2 Point O, Chart House (6-9PM) 941-6660
Kapena DeLima, Mai Tai Bar, Ala Moana (4-7PM) 947-2900
Delima 'Ohana Duo, Moana Surfrider (6PM) 937-8461
Kamakakehau Duo, The Edge, Sheraton Waikiki (6:30PM) 922-4422
Eric Lee Duo, Mai Tai Bar, Royal Hawaiian Hotel (6PM) 923-7311
Elliott Hirai, Princess Ka'iulani Hotel (8:30PM) 922-5811
Ho'okani Duo, Princess Ka'iulani Hotel (6PM) 922-5811
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
Subtonic Orchestra w/ Groove Collective, Gordon Biersch (6:30PM) 599-4877
Pau Hana Jazz, The Dragon Upstairs (6:30-10PM) 526-1411
Scott Smith, Moana Surfrider (6:30PM) 937-8461

ROCK/POP

Piranha Brothers, Irish Rose Saloon (9PM) 947-3414
Jeremy Cheng, Moana Surfrider (12:30PM) 937-8461
Adam Crowe, REAL a Gastropub (5:30-7:30PM) 596-2526
GJ & Izik, Hula's Bar & Lei Stand (5-8PM) 923-0669
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
Johnny Valentine, Moana Surfrider (8:15PM) 937-8461

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

15/Thursday

Rory Loughran, Terry's Place (5:30-7:30PM) 533-2322
Satomi Yarimizo and Paul Carlon, The Plaza Club (6:30-9PM) 521-8905
Satomi Yarimizo Trio w/ Paul Carlon, The Dragon Upstairs (9PM-12AM) 526-1411

COUNTRY/FOLK

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

HAWAIIAN

Christian Yrizarry 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
Elliott Hirai, Moana Surfrider (6PM) 937-8461
Ho'okani Duo, Princess Ka'iulani Hotel (6PM) 922-5811
Hoaloha, Mai Tai Bar, Ala Moana (9:30PM-12:30AM) 947-2900
Kawika Kahiapo, Kani Ka Pila Grille (6-9PM) 924-4990
Kamakakehau Trio, Mai Tai Bar, Royal Hawaiian Hotel (6PM) 923-7311
Brad Kawakami, Princess Ka'iulani Hotel (8:30PM) 922-5811
Eric Lee, Aloha Center Cafe at Pacific Beach Hotel (6:30-9PM) 275-3001
Royal Hawaiian Band, Royal Hawaiian Center Royal Grove (1-2PM) 922-2299
Jerry Santos, Chai's Island Bistro (7-9PM) 585-0011

Ellsworth Simeona, The Edge, Sheraton Waikiki (1:30PM) 922-4422
Mihana Souza & Kanoe Cazimero, Duc's Bistro (7:30-10PM) 531-6325
Pu'uhonua, Royal Hawaiian Center Royal Grove (6-7PM) 922-2299

JAZZ/BLUES

Bluzilla, Kona Brewing Co. (6:30-8:30PM) 394-5662
Groove Evolution, Gordon Biersch (7-10:30PM) 599-4877
The Remnants, Jazz Minds Art & Cafe (9PM-2AM) 945-0800
Satomi Yarimizo Trio, 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
Jeremy Cheng, Moana Surfrider (8:15PM) 937-8461
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
Alex Oasay, Hula's Bar & Lei Stand (5-8PM) 923-0669
Taja, Kelley O'Neil's (9PM) 926-1777
John Valentine, Moana Surfrider (12:30PM) 937-8461

WORLD/REGGAE

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

16/Friday

COUNTRY/FOLK

Saloon Pilots, Big City Diner, Kailua (8:30PM) 263-8880

HAWAIIAN

Art Kalahiki Duo, Kona Brewing Co. (7-9PM) 394-5662
Manoa DNA, LuLu's Waikiki (6-9PM) 926-5222
Welo Duo, Mai Tai Bar, Royal Hawaiian Hotel (6PM) 923-7311
Ho'okani Duo, The Edge, Sheraton Waikiki (6:30PM) 922-4422
Kaimana Band Duo, Princess Ka'iulani Hotel (6PM) 922-5811
Kaukahi, Kani Ka Pila Grille (6-9PM) 924-4990
Ku'uipo Kumukahi & The Hawaiian Music Hall of Fame Serenaders, Royal Hawaiian Center Royal Grove (6-7:30PM) 922-2299
Mark Yim's Pilikia I, Chart House (6-9PM) 941-6660
Mark Yim's Pilikia II, Chart House (9:30PM-12:30AM) 941-6660
Royal Hawaiian Band, 'Iolani Palace (11:45AM) 523-4674
Ellsworth Simeona Duo, Moana Surfrider (6PM) 937-8461
Ellsworth Simeona, Moana Surfrider (8:15PM) 937-8461
Mojo Unplugged, Mai Tai Bar, Ala Moana (4-7PM) 947-2900
Dayton Watanabe, Princess Ka'iulani Hotel (8:30PM) 922-5811

JAZZ/BLUES

Gyn & Melodie Soul feat. The Blue Light Funk Band, Jazz Minds Art & Cafe (9PM-1AM) 945-0800
Scott Smith, Moana Surfrider (6:30PM) 937-8461
JP Smoketrain, Pali Lanes Banquet Room (9PM-12:30AM) 261-0828

ROCK/POP

20 Degrees North, Wahoo's Ward (7-9:30PM) 591-1646
Ben & Malia, Gordon Biersch (5:30-9PM) 599-4877
Brian Robert Shaw, Roy's Hawai'i Kai (6:30-9:30PM) 396-7697
Chaos, Gordon Biersch (9-12:30AM) 599-4877
The Clampdown featuring Go Jimmy Go, Black Square & DJ Pressure Down Sound System, Anna O'Brien's (9PM-2AM) 946-5190
Missing Dave, Kemo'o Farms, Pub (8PM-12AM) 621-1835
Jeremy Hirokawa, Moana Surfrider (12:30PM) 937-8461
Kainalu, M Nightclub (6:30-8:30PM) 529-0010
Jason Laeha, Hula's Bar & Lei Stand (5-8PM) 923-0669

Masters of OZ, Irish Rose Saloon (9PM) 947-3414
Alex Oasay, RumFire 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
Jim Smart, Wahoo's Kahala (7-9:30PM) 732-9229
Street Light Cadence, Surfers Coffee Bar (7-9:30PM) 622-6234
Taja, Kelley O'Neil's (9PM) 926-1777
John Valentine, The Edge, Sheraton Waikiki (1:30PM) 922-4422

WORLD/REGGAE

Guidance, Mai Tai Bar, Ala Moana (9:30PM-12:30AM) 947-2900
Hiriz, Kemo'o Farms, Lānai (9PM) 621-1835

17/Saturday

HAWAIIAN

2 Point O, Chart House (8PM-12AM) 941-6660
Danny Couch, Chai's Island Bistro (7-9PM) 585-0011
Dennis ah Yek, Princess Ka'iulani Hotel (8:30PM) 922-5811
Manoa DNA, Kani Ka Pila Grille (6-9PM) 924-4990
Kamakakehau Duo, The Edge, Sheraton Waikiki (6:30PM) 922-4422
Kapala Duo, Mai Tai Bar, Royal Hawaiian Hotel (6PM) 923-7311
Kaimana Band Three Piece, Princess Ka'iulani Hotel (6PM) 922-5811
Kapena, Mai Tai Bar, Ala Moana (9:30PM-12:30AM) 947-2900
Brad Kawakami, Moana Surfrider (12:30PM) 937-8461
Eric Lee, Moana Surfrider (8:15PM) 937-8461
Maunala, Royal Hawaiian Center Royal Grove (7:30-8:30PM) 922-2299
Royal Hawaiian Band, Wilson Elementary School (2:30PM) 733-4740
Royal Hawaiian Band, Smith-Beretania Park (12PM)
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
Sexy Jazz w/ Amber Ricci and the DragonFly Band, Chuck's Cellar (6-10PM) 923-4488
Boogie, Kona Brewing Co. (7-9PM) 394-5662
Jimmy Funai, Roy's Hawai'i Kai (6-9PM) 396-7697
Stewart & Matt Jazz and Blues Duo, Hank's Cafe (8PM) 526-1410
The Bobby Nishida Band, Jazz Minds Art & Cafe (9PM) 945-0800
Satomi Yarimizo Duo, 53 By the Sea (8:30-11:30PM) 536-5353
Scott Smith, Moana Surfrider (6:30PM) 937-8461
JP Smoketrain, Pali Lanes Banquet Room (9PM-12:30AM) 261-0828

ROCK/POP

Elephant, Irish Rose Saloon (9PM) 947-3414
GJ & Izik, Hula's Bar & Lei Stand (5-8PM) 923-0669
Jeremy Hirokawa, Moana Surfrider (6PM) 937-8461
Jeff Said No!, OnStage Drinks & Grinds (9PM) 306-7799
Masters of OZ, Kemo'o Farms, Pub (9PM) 621-1835
Duncan Osorio, RumFire (5PM) 921-4600
Doolin' Rakes, O'Toole's Irish Pub (9PM) 536-4138
Chris Rego, Roy's Ko'olina (5:30-8PM) 676-7697
Sasha Yates' Rock Candy, Kapi'olani Park (1-2PM)
John Valentine, The Edge, Sheraton Waikiki (1:30PM) 922-4422

VARIOUS

A Hana Hou feat. Gigi Lee & Derrick, Hula's Bar & Lei Stand (5-8PM) 923-0669
Sing or Sink Singing Competition feat. Beach 5, Lehua & Shawn & Mailani Makainai, Gordon Biersch (6PM) 599-4877

18/Sunday

HAWAIIAN

Brother Noland, Kani Ka Pila Grille (6-9PM) 924-4990
Kona Chang, RumFire (5PM) 921-4600
Kapena DeLima, Moana Surfrider (6:30PM) 937-8461

Continued on Page 10

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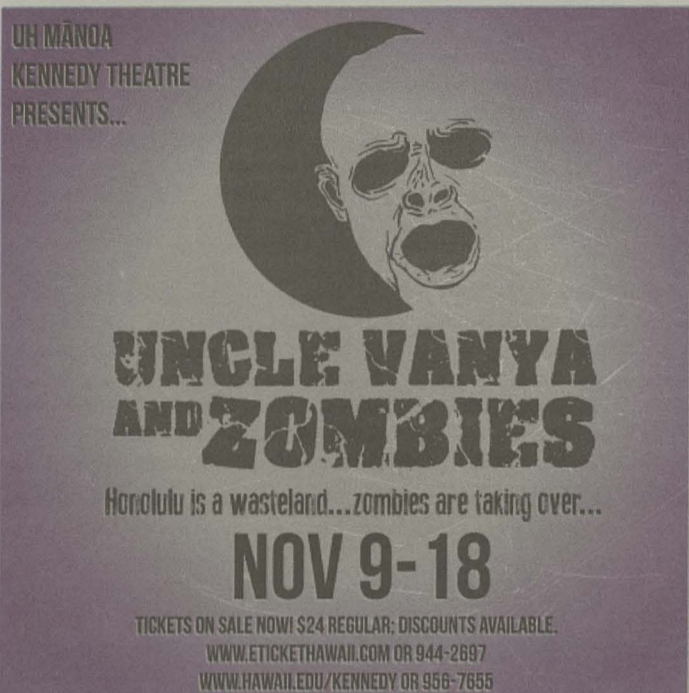
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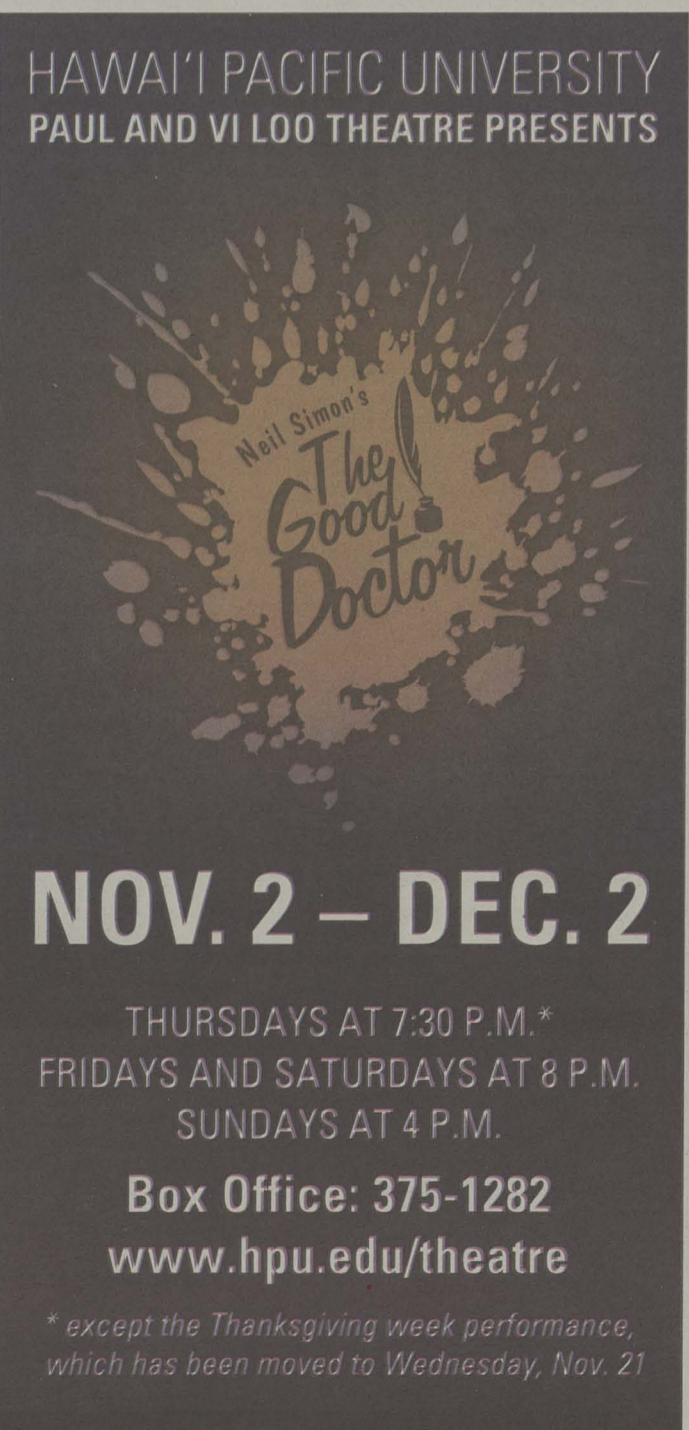
UNCLE VANYA
 AND ZOMBIES

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

NOV 9-18

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 PAUL AND VI LOO THEATRE PRESENTS



Neil Simon's
 The Good Doctor

NOV. 2 - DEC. 2

THURSDAYS AT 7:30 P.M.*
 FRIDAYS AND SATURDAYS AT 8 P.M.
 SUNDAYS AT 4 P.M.

Box Office: 375-1282
 www.hpu.edu/theatre

* except the Thanksgiving week performance, which has been moved to Wednesday, Nov. 21

Q&A

Debra Drexler

"My show is about how radiant we are"

Firebird

A painter talks about darkness, light and community



JAMES CAVE

MINDY PENNYBACKER

At *The ARTS at Marks Garage*, filled with sunlight, hang Debra Drexler's wall-sized abstract paintings in fiery yellows, reds and blues. A professor of art at UH Mānoa who lives in Kailua and spends her summers painting in her Brooklyn studio, Drexler met with the Weekly shortly after Hurricane Sandy flooded the city, bringing to mind the dark undercurrents of her luminous work. Her new show, *Staring into the Sun*, is on view through Dec. 1.

So is Kailua the Brooklyn of Hawai'i?

[Laughs]. I think so, yes. They're both places I'm just so happy in.

How did you turn to abstraction after your figurative work?

In 2007 I took a year's sabbatical. I started becoming a daily meditator: My inner world started changing, and that started coming through in my paintings.

In 2008, I started spending summers in Brooklyn. I was doing [and showing] transitional work. There were still figurative elements: A bird represents spirit, a tree, our connection to the earth. I was meditating about the archetype of the shadow, how it's only by looking into the shadow that you begin to see the inner light.

I've been very influenced by Hafiz, a Persian Sufi poet who lived from 1320-89: "Darkness would be a miracle to me now, my head having become pure fire..."

When did you realize the transition?

With the work in this show, made from 2010-12. There was something magical, alchemical, about the way painting can communicate in a way that goes beyond words. I love the idea of the process taking me somewhere [and] I don't know where I'm going.

Because if I boiled down what keeps me painting, it's how we're not just our minds... how there are things abstraction can communicate that goes beyond the literalness of the mind.

Yet doesn't true abstraction have formal rules?

When I was in art school, the tenets of formalism were that the painting conveyed the message through process, paint application and space... When I'm painting I want to go beyond

formalism—do something that's transformative to the viewer.

What painters inspired you?

As a 4-year-old I saw Rauschenberg's "Bed" at the St. Louis museum. My mother used to take me to museums.

In college, I would say it was De Kooning. In Feb.-March 2012, the critic Robert Edelman built a show around a De Kooning piece, and I was thrilled to be in it along with Sol Le Witt, Frank Stella, William Kentridge and Kayoi Kusama.

With large-scale painting you can get a feeling of being immersed in the artwork, the way I felt as a child—that there's something larger than myself that happens when I stand in front of a great painting.

Besides Gauguin, what inspired Gauguin's *Zombie* [Honolulu Academy of Art, 2002]?

In 1992, I moved here to teach. I wanted to make art about being here but didn't want to fall into painting a cliché about Hawai'i. I took a sabbatical to Australia, where I saw Judy Watson's *Our Skin in Your Collections*, her abstract work about the display of aboriginal bodies in museums in Europe.

I had a dream that I was trying to prepare Gauguin's body for exhibition, and he sat up and lunged at me. I thought it was because he was a womanizer. I thought it was hysterical...

The series used humor to get at serious issues: the relation between male artists and female models; Western artists' colonialism of indigenous people; stereotyping.

What about your technique?

I use a glazing process. Each painting has places with up to 30 or 40 layers of glaze and paint. [See] the denseness, the way the light comes through some areas. The process dictates. Some places I don't cover more

than once or twice, so that starts to create push/pull—Hans Hoffman's term, which is about this confusion of space.

The intensity of that layered yellow reminds me of Rothko.

He was another influence.

What about the spiral snakelike motif in so many of these paintings?

This mark is very mannered. Unlike [in] Abstract Expressionism, it's a little bit more controlled. This spiral snakey motif echoes a feeling I get, in meditation, of being lifted up.

Are you part of a New York school?

In Brooklyn there's a community of artists reengaging with process. Some call it Brooklyn Brutalism. With my neighbors and when I visit shows or other people's studios, there's a sense that, how long can people be in reaction to Modernism before they start doing something else?

I want to go back to what's exciting about painting, make painting alive and exciting again.

You've had several solo and group shows in New York, yourself.

The community has been so welcoming to me; I have found so many doors open to me there.

[But] in September, I lost three people who were very important in my life. Mark Weiner, who has a show opening in the East Village today, died suddenly of a heart attack. And Chris Twomley, an artist-curator.

Kai Warrington Silvert died in his sleep on his 23rd birthday. He was a student at UH Mānoa and had just become opinions editor of *Ka Leo*; he was about to do a piece on wheelchair accessibility issues on campus.

I love his parents, Diana Warrington and Alexander Silver, dearly. Kai was a friend of my son. One of these paintings will be auctioned at the reception to benefit Families of Spinal Muscular Atrophy.

My show is about how radiant we are and how we're more than the body. The deaths of my friends brought me back to focusing on how sacred and precious our lives are.

The ARTS at Marks Garage, 1159 Nu'uānu Ave., through 12/1. Reception and benefit auction Thu., 11/15, 6-9PM with live music, a wine tasting and gluten-free food. An auction will benefit Families of Spinal Muscular Atrophy

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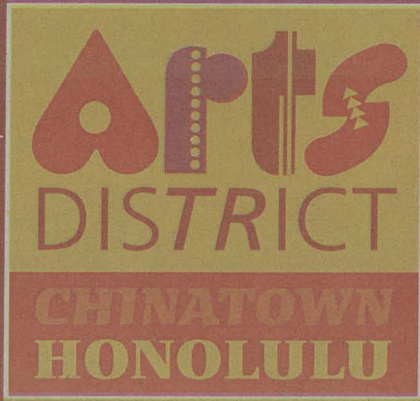


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Makahiki Celebration

Saturday, November 17 - 10am to 6pm
 In Chinatown at Smith Beretania Park (corner of Smith & Pauahi)

Makahiki is the time at the end of the year and the beginning of the next when people reflect on who they are, celebrate what they have and think of how they relate to everyone, a perfect time to discover what sets Hawaii apart from the rest of the world.

On Saturday, November 17th, the Makahiki celebration will honor the place that was once the ancient village of Kou. Historic accounts describe the heiau to Ku near Aloha Tower and the heiau to Lono between Fort and Bethel Sts. King Kamehameha's compound extended along the shoreline. Beyond that, warriors' houses and agricultural fields of yams, taro and hale pili, the grass used for houses.

STEP BACK IN TIME TO THE DAYS OF LONO

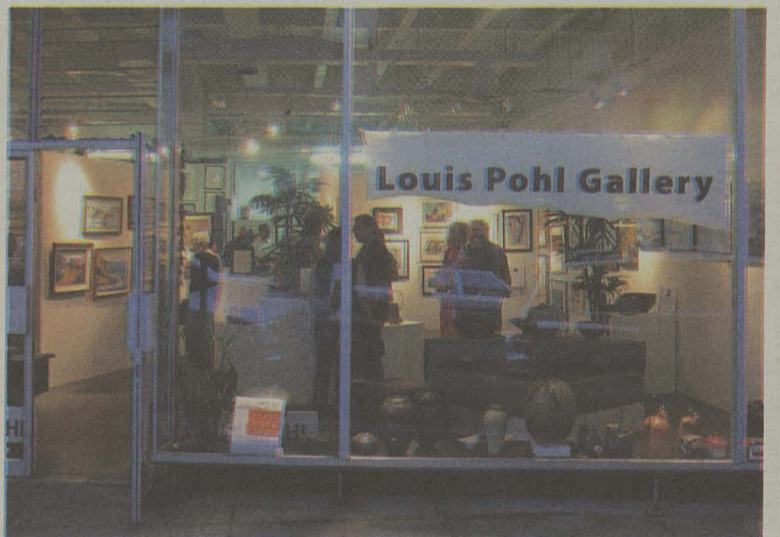


The festival will recall the ancient times when war and politics were kapu, not allowed. Peace and abundance will be celebrated. The Arts District Chinatown will be filled with the energy of the Makahiki.

THE ART OF HOLOHOLO

Travels around the world are memorable, but Hawaii's Chinatown stands out. Armed with a map and purpose, chart your own course – art galleries, restaurants, shops, and then take your time to enjoy. Or, just wander, meander, "holoholo," and experience a special place in the city.

Chinatown fascinates; a combination of old and new gives Chinatown its special character and vitality.



THE ARTS THRIVE

Pegge Hopper and Louis Pohl galleries, Arts at Marks Garage and alternative spaces bambu 2, Manifest, 39Hotel, and The Human Imagination (HI) still show everyone how art is done Chinatown-style after 10 years of First Fridays. Other art galleries include the Hawaii State Art Museum (HISAM), and Andrew Rose Gallery. Other performing arts venues include Hawaii Theatre and Kumu Kahua Theatre.

- Over 28 Food & Art vendors
Art and Flea
- Arts and Hawaiian crafts
- Food trucks
- Hawaiian song and dance
- Hawaiian cultural demonstration
- Entertainment
Amy Gilliom
Eric Lau
Hula Halau(s)
Royal Hawaiian Band

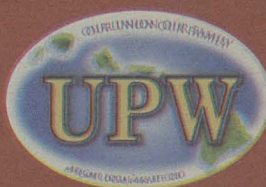
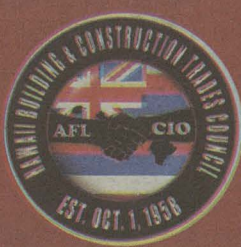
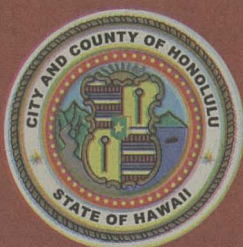


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 AMY HANAIALI'I GILLIOM**



KEKAULIKE MALL AND MARKET

The Kekaulike Mall and Market is at Chinatown's heart. If you are looking for an authentic cultural experience visit the shops and markets.



The HEART of Honolulu

Arts DISTRICT CHINATOWN HONOLULU



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P1 Marks Garage
\$8 flat rate after 3pm. Hours: Mon 5:45 am-10 pm, Tue-Wed 5:45 am-12 am, Thu-Fri 5:45 am-2 am, Sat 7 am-2 am 532-9300, www.parkingatmarksgarage.com

P2 Beretania Nuuuanu, enter on Nuuuanu Avenue

Municipal Parking

First 2 hours, 75¢ per 1/2 hour, \$1.50 per 1/2 hour thereafter. After 5pm, 50¢ per 1/2 hour or \$3 max.

P3 Chinatown Gateway, enter on Bethel Street

P4 Hale Pauahi, enter on Beretania Street

P5 Harbor Court, enter on Bethel Street at Nimitz Highway

P6 Harbor Village, enter on Nimitz Highway

P7 Kekaulike Courtyard, enter on Maunakea Street

P8 Kukui Plaza, enter on Kukui Street behind longs drug store

P9 Marin Tower, enter on Smith Street

P10 Smith Beretania, enter on Beretania Street below Nuuuanu Avenue

Metered Street Parking

\$1.50 per hour; free after 6pm

Private Parking

Rates vary

The Bus

(808) 848-5555, thebus.org.

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Health and Beauty

- Black Cat Tattoo Studio** 1111 Nuuuanu Avenue Mon-Sun 1-10pm, 524-7580, blackcattatohonolulu.com. Tattoo parlor/art gallery.
- Body & Mind Spa** 31 S. Beretania Street Mon-Fri 9 am-7 pm, Sat 9 am-4 pm, 524-8588
- LGW Hawaii Institute of Hair Design** 1128 Nuuuanu Avenue First Fridays 6pm-12am, 533-6596, letsgetwild.org. Displays/shows by guest artists and HIHD students.
- Mojo Barbershop** 1157 Bethel Street, 927-8017
- Open Space Yoga** 1111 Nuuuanu Avenue, 211 7am-8:15pm during class times, 232-8851, yogaopenspace.com. Rotating exhibitions of artwork by local artists.
- Pynk** 40 N. Hotel Street Mon-Fri 10am-7pm, Sat 10am-4pm, 783-4213, pynkinc.com. Salon.
- Q Laser Center** 1183 Bethel Street 524-1237. Medi-spa
- Upside-down Pilates Studio** 116 S. Hotel Street, 201 779-1934, upsidedownpilates.com

Entertainment, Bars and Restaurants

- Adega Portuguesa** 1138 Smith Street Mon-Sun 11:30 am-2 am, 566-5909 Portuguese and Brazilian food

- Amy's Place** 49 N. Hotel Street, 550-8168
- bambuTwo** 1144 Bethel Street Mon-Sat 4 pm-2 am, 528-1144. bambutwo.com
- Bar 35** 35 N. Hotel Street Mon-Fri 4 pm-2 am, Sat 6 pm-2 am, 537-3535, bar35.com
- Brasserie Du Vin** 1115 Bethel Street Mon-Sat 11:30 am-late, 545-1115, brasseriequivin.com
- Cafe 888** 1123 Maunakea Street Vietnamese sandwiches and amazing shrimp chips
- Café Che Pasta** 1001 Bishop Street Mon-Fri 11 am-8 pm, 524-0004. Rotating exhibitions of multi media art
- Downbeat Diner & Lounge** 42 N. Hotel Street Lunch, dinner, and late night. 808.533.BEAT(2328) downbeatdiner.com American Food
- Restaurant Epic** 1131 Nuuuanu Avenue Mon-Sat 11 am-2:30 pm, Mon-Thu 5-10 pm, Fri-Sat 5-11 pm, 587-7877 American Fusion Food
- Green Door** 1110 Nuuuanu Avenue Mon-Fri 11:30 am-2:30 pm, Wed-Sat 6-8 pm, 533-0606, Malaysian Food
- Gold Gate** 16 N. Hotel Street
- Hanks Cafe Honolulu** 1038 Nuuuanu Avenue Mon-Fri 1:30 pm-closing, Sat-Sun 3 pm-closing, 526-1410, hankscafehonolulu.com
- Happy Garden Restaurant** 1113 Maunakea Street speciality is Dim Sum—try their mochi carrots!
- HASR Bistro** 31 N. Pauahi Street 535-9463, French Bistro
- Indigo** 1121 Nuuuanu Avenue Tue-Sat 11 am-2 am, 521-2900, indigo-hawaii.com. Euro-Asian Cuisine
- JJ Dolans** 1147 Bethel Street Mon-Sat 11 am-2 am, 537-4992, jjdolans.com. pizza
- KeKai's Club** 10 N. Hotel Street 10 am-2 pm, 5-11 pm local food
- Let Them Eat Cupcakes** 35 S. Beretania Street 531-2253, letthematcupcakes808.com
- Little Village** 1113 Smith Street Sun-Thu 10:30 am-10:30 pm, Fri-Sat 10:30 pm-12 am, 545-3008, littlevillagehawaii.com. Chinese Food
- Lotus** 34 N. Hotel Street
- Lucky Belly** 50 N Hotel Street Mon-Sat 11 am-2 pm, 5 pm-12 am, 531-1888, inspired ramen
- Manifest** 32 North Hotel Street manifesthawaii.com. Modern coffee shop by day, cocktail bar by night, and a venue for artists of all art mediums.
- Maria Bonita Restaurant** 15 N. Hotel Street 536-6185, Mexican food

- Mei Sum** 1170 Nuuuanu Avenue 7 am-9 pm daily, 531-3268. Chinese food
- Mercury** 1154 Fort Street Mall Mon-Fri 4:30 pm-2 am, Sat 8 pm-2 am, 537-3080
- Murphy's Bar & Grill** 2 Merchant Street Mon-Fri 11:30 am-2 am, Sat 4 pm-2 am, Sun 4 pm-12 am, 531-0422, murphyshawaii.com, American food
- New Hana Hou Lounge** 1112 Nuuuanu Avenue 523-6065
- Nextdoor** 43 N. Hotel Street Thu-Sun 9 pm-2 am, multi-media space offering film, music and contemporary art
- Not Just Desserts** 110 Marin Lane behind Hawaii National Bank, Mon-Fri 8 am-4 pm, bakery and cafe
- Ong King Arts Center** 184 N. King Street open stage Sun 9 pm-2 am, swing dance Thurs 7-11 pm, First Fri 6 pm-2 am, (724) 816-6585, ongking.com. Watch, bring, share: theatre, music, dance and visual art
- O'Toole's Irish Pub** 902 Nuuuanu Avenue, 536-4138, irishpubhawaii.com
- Otto Cake** 1160 Smith Street Mon-Thurs 10 am-5 pm, Fri-Sat 10 am-7 pm, Sun 10 am-3 pm, holidays 10 am-2 pm, 834-6886, ottocake.com, tasty cheesecakes
- Rakuen Lounge** 1153 Bethel Street Mon-Sat 11 am-2 am, 524-0920, sushi sake martini
- Rosarina Pizza** 1111 Maunakea Street best pizza this side of Italy plus sandwiches and pasta
- Smith Union's Smittys** 19 N. Hotel Street 9 am-2 am
- SoHo Mixed Media Bar** 80 S. Pauahi Street Mon-Fri 11 am-2 am and Sat 4 pm-2 am, soho.com, deep dish pizza
- Soul De Cuba Cafe** 1121 Bethel Street Mon-Fri 11 am - 10 pm, Sat 11 am-11 pm, Sun 11 am-8:30 pm, 545-2822, souldecuba.com, Cuban food
- Tea At 1024** 1024 Nuuuanu Avenue Tue-Fri 11 am-2 pm, Sat 11 am-3 pm, 521-9596. Teaat1024.net serving lunch and afternoon tea since 1999
- theVenue** 1146 Bethel Street Hours are event-based and vary, 528-1144. bambutwo.com
- Thirtyninehotel** 39 N. Hotel Street Tue-Sat 4 pm-2 am, 599-2552, thirtyninehotel.com, a community gallery and music space.
- Vietnamese Cafe** corner of Smith and N. Hotel Streets speciality is pho

Art and Culture

- The ARTS at Marks Garage** 1159 Nuuuanu Avenue Tue-Sat 11 am-6 pm, (808) 521-2903, artsatmarks.com, community exhibit and performance space, arts business incubator
- Andrew Rose Gallery** 1003 Bishop Street Mon-Thu 10 am-6 pm, Fri 10 am-4 pm, Sat 10 am-1 pm, 599-4400, andrewrosegallery.com
- The Cathedral Gallery** 1184 Bishop Street Mon-Fri 10 am-2 pm, Sun 8 am-1 pm, 536-7036, artwork, historical photographs and artifacts
- Chinatown Artists Lofts** 1126 Smith Street Mendonca Building, First Fridays 5-10 pm, 778-6392, chinatownartistslofts.com
- Honolulu Museum of Art at First Hawaiian Center** 999 Bishop Street Mon-Thu 8:30am-4pm, Fri 8:30am-6pm, 526-1322, tcmhi.org, exhibitions related to Hawaii, HMA members park free
- Hawaii State Art Museum, HISAM** 250 S. Hotel Street Tue-Sat 10 am-4 pm, 586-0900, hawaii.gov/sfca, exhibitions celebrating the rich artistic history of Hawaii
- Louis Pohl Gallery** 1142 Bethel Street Tue-Sat 11 am-5 pm, Sat 11 am-3 pm 521-1812, louisphogallery.com, representing Hawaii's fine artists in rotating exhibitions; custom framing
- Pegge Hopper Gallery** 1164 Nuuuanu Avenue Tue-Fri 11 am-4 pm, Sat 11 am-3 pm, 524-1160, peggehopper.com, paintings and drawings by Pegge Hopper and local artists
- Studio of Roy Venters** 1160-A Nuuuanu Avenue First Fridays and by appointment, 381-3445, vanity gallery, mixed media works by Roy Venters and others

Retail and Fashion

- The Art Treasures Gallery** 1136 Nuuuanu Avenue Mon-Sat 10 am-6 pm, 536-7789, rare antiques, jewelry, fine art
- Barrio Vintage** 1160 Nuuuanu Avenue Tue-Thur 11 am-6 pm, Fri 11 am-7 pm, Sat 11 am-5 pm, 674-7156, barriovintage@gmail.com
- Blank Canvas** 1145 Bethel Street Mon-Fri 10 am-6 pm, Sat 12 pm-6 pm
- C-mui Center** 1111 Bethel Street Mon-Fri 9:30 am-5 pm, 536-4712
- Community** 22 S. Pauahi Street Mon-Fri 11 am-6 pm, Sat 10 am-4 pm
- Fashionista's Market Boutique** 1185 Bethel Street Mon-Fri 10:30 am-6 pm, Sat 10:30 am-5 pm, 537-1115, fashionistamarket.com, boutique fashions and designer trunk shows
- Fighting Eel** 133 Bethel Street Mon-Sat 10 am-6 pm, fightingeel.com
- Florencia Arias** 1161 Nuuuanu Avenue 384-9039, florenciaarias.com

- HASR Wine Company** 31 N. Pauahi Street Mon-Fri 10 am-8 pm, Sat-Sun 10 am-5 pm, 535-9463, hasrwinco.com.
- Hawaiian Lei** 1165 Bethel Street Mon-Fri 7 am-5:30 pm, Sat 8 am-3 pm, 593-7400, hawaiianleicompany.com, custom lei and floral
- HiFi Hawaii** 1170 Nuuuanu Avenue 536-4434, stereo systems
- Homecoming** 1191 Bethel Street Mon-Thu 11 am-6 pm, Fri 11 am-7 pm, Sat 11 am-5pm, 536-6000
- House of Aria** 1140 Bethel Street Mon-Sat 10:30 am-6:30 pm, 531-2742
- Island Keepsakes** 1050 Nuuuanu Avenue Mon-Fri 10 am-4 pm, Sat 10 am-2 pm, 550-0996, island.keepsakes@hawaiiantel.net, fine art from local artisans, specializing in locally made products and gifts
- Kaimalino Designs** 3 N. Pauahi Street Tue-Fri 10 am-5 pm, 537-2248, kaimalinodeigns.com, original art, gifts, clothing and stationery by island artists
- La Muse** 1156 Nuuuanu Avenue lamusehawaii.com, an artistic, finer boutique
- Milk and Honey** 1128 Smith Street 533-3343, milkandhoneyhawaii.com, women's clothing boutique
- Mish Mash** 1164 Smith Street Wed-Sat 1-6 pm, 222-4118, mishmashshop.com, vintage clothing.
- Owens & Co.** 1152 Nuuuanu Avenue Mon-Fri 10 am-6 pm, Sat 11 am-4 pm, 531-4300, owensandcompany.com. Home accessories and gifts.
- Roberta Oaks, Hawaii** 19 N. Pauahi Street Mon-Fri 10 am-6 pm, Sat 10 am-4 pm, 428-1214, robertaoaks.com, mod-vibed men's and womens by Roberta Oaks, made in Hawaii.
- The Human Imagination** 1154 Nuuuanu Avenue Mon-Fri 11 am-8 pm, Sat 11 am-7 pm, 538-8898, thehumanimagination.info.
- Studio Boboli** 1129 Bethel Street Mon-Fri 11 am-5 pm, 548-4555, interior accents, floral decorations and European accessories
- T&H Leather Wear and Shoe Repair** 1034 Nuuuanu Avenue 583-1214
- Tin Can Mailman** 1026 Nuuuanu Avenue Mon-Fri 11 am-5 pm Saturday 11 am-4 pm or by appointment, 524-3009, Hawaiian antiques and memorabilia

Theaters

- Hawaii Theatre** 1130 Bethel Street 528-0506, hawaiiitheatre.com
- Kumu Kahua Theatre** 46 Merchant Street 536-4441, KumuKahua.org, original plays for and about Hawaii

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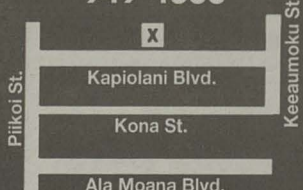
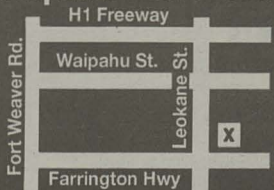
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THE SCENE

From Page 10

Fresh Café, 831 Queen St.: Sat., 11/17, (9PM-2AM) \$15. spellshawaii.com
The Where House Night Club Reunion Party Bring 1967 to the present with music from Johnny & The Psychos, Groovy Blues, Wasabi, the Moptops and special guests from yesteryear. For tickets, contact Bernie at 220-6329 or JR at 383-3000. *Japanese Cultural Center of Hawaii, Mānoa Ballroom*, 2454 S. Beretania St.: Fri., 11/16, (6-11PM) \$30 presale.

Stage

A Christmas Carol The Chaminade University Performing Arts Department will present a play based on Charles Dickens' timeless classic. Show times are 7:30PM on 11/14-11/17 and 3PM on 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 Alice's Jungian escapades into dreamland, heavy on the Jung. *Leeward Community College Theatre*, 96-045 Ale 'Ike: Runs Thu.-Sun., 11/9-11/17 at 8PM. \$10-\$23. LCCtheatre.hawaii.edu, 455-0385

Being II—Hawaii Style (See Hot Pick.) *Hawaii Theatre*, 1130 Bethel St.: Sun., 11/18, (7PM) \$30. hawaii-theatre.com, 528-0506

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

Romeo & Juliet Kalihi's T-Shirt Theatre brings a twist to Shakespeare's classic by employing several different Romeos and Juliets. *Farrington High School Auditorium*, 1564 N. King St., Kalihi: Thu., 11/15 at 7PM and Sun., 11/18, 4:30PM. Free. 220-5003

Shakti's Den—The Love Harvest Help Shakti Dance Movement raise funds through this display of belly dance and other performing arts. There will also be a wine bar, bake sale and belly dance items for sale. *Art Zone*, 3245 Pali Hwy.: Sat., 11/17, (7PM) \$10 presale, \$15 at the door. shakti808.com, shaktisden-loveharvest.eventbrite.com

SPARK Reading and Panel Response Latina playwright Caridad Svich will do a free playreading, presented by UHM Departments of Theatre and Dance and Women's Studies. *UH Art Auditorium*, UH-Mānoa, 2535 McCarthy Mall: Wed., 11/14, (5PM) Free. omalley@hawaii.edu, 956-9609

Speed the Plow A piercingly funny satire of the American movie industry and all things showbiz, by David Mamet. *Mānoa Valley Theatre*, 2833 East Mānoa Rd.: Runs 11/8-11/25, Wed.-Thu., 7:30PM; Fri.-Sat., 8PM; Sun., 4PM. \$15-\$30. manoavalley-theatre.com, 988-6131

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 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 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 cam-

pus: Fri., 11/16 and Sat., 11/17, (11PM) \$5-\$10. 956-7655

Uncle Vanya and Zombies (See Review on pg. 17) ASL performance on Sat., 11/17; pre-show chat at 6:30PM on Fri., 11/16 and Sat., 11/17; UH student buy-one-get-one-free night on Thu., 11/15. *Kennedy Theatre*, 1770 East-West Rd.: 11/15-11/17 at 8PM; 11/18 at 2PM. \$5-\$24. eticketshawaii.com, 483-7123

Literary

Annual Book Sale Friends of Aina Haina Public Library, in partnership with Rotary Club East Honolulu, are having their annual book sale, including DVDs and CDs at great prices. *Aina Haina Public Library*, 5246 Kalaniana'ole Hwy.: Fri., 11/16 and Sat., 11/17, (10AM-4PM) 377-2456

HamSlam An open mic slam session with Kealoha and pupus. *Hamilton Library*, 2550 McCarthy Mall, UH, first floor alcove: Thu., 11/15, (7:30PM) 956-8688

New Voices in November The M.I.A. Art & Literary Series proudly presents performances by Seleena Harkness, Joseph Han, Terese Svoboda and Timonthy Dyke. *Fresh Café*, 831 Queen St.: Mon., 11/19, (7:30PM) Free. miahonolulu.com

Call to Authors

James M. Vaughan Poetry Contest 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. Prizes are awarded in three categories: The Hawai'i Prize (\$600), The Pacific/Rim Prize (\$450) and The Resident Prize (\$250). Deadline is Wed., 1/2/13. Free. kumukahua.org, 536-4222

Outside

8th Annual U.S.VETS 5K Patriot Run/Walk Help our veterans by registering for a 5K run or walk this Saturday by mailing in your entry fee ASAP. Prizes will be awarded to the first three finishers in age group categories. *The Waterfront at Pu'uloa*, 'Ewa Beach: Sat., 11/17, (8AM) \$40-\$45. waterfrontpuuloa.com, usvetsinc.org/barberspoint

Bikes on Parade Join Cycle On Hawaii in the Hawaii Kai Lion's Club Christmas Parade from the skateboard park to Koko Marina Shopping Center. Prizes will be awarded for the best decorated bikes and bicyclists. Helmets and registration required by Thu., 11/22. Sat., 11/24, (10AM) the-green-one@hawaii.rr.com

Birding Tour Join the Hawaii Audubon Society on a walking tour through wetlands to explore the last remaining intact coastal dune system on O'ahu. See endangered Hawaiian birds, migratory shorebirds and waterfowl. Please RSVP at hiaudsoc@pixi.com or 528-1432. *James Campbell National Wildlife Refuge*, 66-590 Kamehameha Hwy., Kahuku: Sat., 11/17, (3:30PM)

Hawai'i Loa Ridge Hike This hike can be pretty strenuous on the quads, but the view is breathtaking. Con-

tact Rich Bailey at 723-2213. *Meet at Church of the Crossroads*, back porch, 2510 Bingham St.: Sun., 11/18, (8AM) \$5. hi.sierraclub.org/oahu

Photo Hike: Kamehame Ridge Easy there, buddy. Take off that sweatband and ditch the industrial-strength backpack—this is a slow-paced hike to enjoy the scenery of East O'ahu. Reservations required. Call Stan Oka at 429-9814. *Meet at Church of the Crossroads*, back porch, 2510 Bingham St.: Sun., 11/18, (8AM) \$5. hi.sierraclub.org/oahu

Botanical

Dried Out Centerpiece Making Learn how to make beautiful holiday centerpieces using natural materials, either from the garden or your own garden at home. Reservations required. *Ho'omaluhia Botanical Garden*, 45-680 Luluku Rd., Kāne'ohe: Wed., 11/21, (10AM-noon) \$10. 522-7064

Hawaiian Wreath Making Make a wreath using dried materials from the garden or your own yard. Reservations required. *Foster Botanical Garden*, 50 N. Vineyard Blvd.: Mon., 11/19, (10AM-noon) \$15 plus garden admission. 522-7064

Holiday Swags From Your Back Yard Please bring clippers, pruners or scissors to help you create botanical holiday decorations. Feel free to bring in your own plants to use or share, and dress comfortably. *Lyon Arboretum*, 3860 Mānoa Rd.: Fri., 11/30, (9:30-11:30AM) \$15 plus \$15 supply fee. hawaii.edu/lyonarborretum, 988-0456

Lyon Arboretum Holiday Plant and Craft Sale A wide variety of plants will be for sale, including heliconias, ginger, anthuriums, orchids, native Hawaiian plants, cactus and succulents, herbs, vegetable plants, vegetable seeds, holiday wreaths, oshibana crafts, jams and jellies and Hawaiian honey. There will be free shuttle service from Mānoa Road at Po'elua and Nipo Streets. *Lyon Arboretum*, 3860 Mānoa Rd.: Sat., 11/17, (9AM-2PM) 988-0456

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. Please register in advance. Send a check with your email address included to the Friends of Honolulu Botanical Gardens Education Program, 180 N. Vineyard Blvd. *Ho'omaluhia Botanical Garden*, 45-680 Luluku Rd., Kāne'ohe: Sat., 11/17, (9AM-noon) \$15 for members, \$20 for non-members. 233-7323

'Ohana

Bank of Hawai'i Family Sunday: Swords and Thrones Go back to medieval times with the Society for Creative Anachronism and joust with your foes! Just be careful not to knock down the castles built by the LEGO Enthusiasts of Hawaii. Activities abound until 3PM—make your own crown or coat of arms, or head to the Doris Duke Theatre for a screening of *Tales of the Night* (11:10AM, \$3 adults, \$1 ages 12 and under). For even more activities, see schedule online. *Honolulu Museum of Art*, 900 S. Beretania St.: Sun., 11/18, (11AM-5PM) Free. honoluluuseum.org, 532-8700

Camp Timberline Free Family Event Come for a fun-filled day of activities such as the climbing wall, rope-a-phobia, low and high ropes, a guided Nanakuli hike, team challenges, swimming and much more. *Camp Timberline*, 1 Palehua Rd., Kapolei: Sat., 11/17, (9AM-5PM) Free. camp@kamaainakids.com, kamaainakids.com, 235-6509

Girls For A Change The national organization Girls For A Change is coming

Continued on Page 16

Theater

REESE MORIYAMA

The Wasted Life of Zombies



Chekhov, step aside. The Zombies are hungry.

STEVE WAGENSELLER

Here's the thing to remember as you watch *Uncle Vanya and Zombies*: It's not *Uncle Vanya*. Definitely not *Uncle Vanya*. Folks expecting to see Chekhov's classic drama with zombies thrown in like raisins over a blancmange are going to be mystified, horrified, or zombified themselves.

Which, on the whole, is not a bad thing.

UV&Z is, instead, a Grand Guignol romp that chops together aspects of video games, talk shows, reality TV and other pop culture memes into a farrago of *Monty Pythonesque* silliness and *Walking Dead* gore—a deconstructed-recon-

change occurring within an outer one.

I love that stuff. Obviously, Chekhov appeals to depressives.

So, last Thursday, when I attended the final dress of *UV&Z*, I was in a non-Prozac mood, ready to immerse myself in Russian melancholic nihilism to experience catharsis. Or, at least, *schadenfreude*.

Instead, I got bitten. Not literally, but laterally; this play snuck up on me, sideways.

From the moment I arrived at the theatre, director Marcus Wessendorf confronted and subverted my expectations of a typical Chekhov performance. You, too, should arrive early. Don't miss the gory, groaning, shambling zombies who stalk you at will call—part of the conceptual environment of the show.

Inside, the stage front is barricaded by the theatrical equivalent of high-voltage wires. One of the emcees purred that these wires deliver "one hundred thousand volts of 'love'". Behind this barricade is a set that's a cross between a fallout shelter and a 1950s diner. It most definitely is not a 19th-century dacha.

Within the context of the show as Wessendorf has de-

vised it (he's listed as co-author, with Chekhov, if that's an appropriate designation), O'ahu has suffered a nuclear incident called Pearl Harbor II. As a result, much of the island's population has become zombies.

We spectators assume the role of non-zombie residents watching a reality show, *Theatre Masterpieces and Zombies*, where other residents compete for prizes, a chance to leave the island, or gain assistance for loved ones. These competitors must perform a classic play during which murderous zombies are released into the set, much like ravenous lions turned loose in a Roman arena. To win, the newly-minted actors must not only survive zombie attacks, but also continue to play in character, even when another character suffers a bite and zombifies.

Interesting? Yes, and delightfully weird. But it gets better.

Two masters of ceremonies, Walt Gaines and Cocoa Chandelier, serve as commentators and manipulators of the action. At stage right, Gaines embodies the role of glib show host and commentator, interviewing featured guests such as Craig Howes (a nervous Chekhov scholar) and Montana Rizzuto (winner of a "prior" episode, "The Tempest and Zombies"), as well as taking a Phil Dona-

hue walk into the audience to chat with spectators.

His counterpart, at stage left, is Cocoa Chandelier (the stage name of Sami L. A. Akuna), a velvety dominatrix. Chandelier summarizes each upcoming section of the "Vanya" story, but also raises the stakes in the action by releasing a zombie from time to time.

Honestly, this show can't be described easily. You need to see it to appreciate it. The cast—who play themselves, as well as Chekhov's characters—fearlessly attack their roles (as well as each other). Garrett T. K. Taketa, Kyle Scholl, Karissa J. Murrell, Josephine Calvo, Alex Rogals, Seth N. Lilley, Harold Wong, and Amber Lehua Davison deserve high marks for playing two roles at once, with enthusiasm and fake blood.

The zombies, too, shuffle, groan, and yowl with extraordinary commitment. I don't want to reveal too much, but a large portion of the comedy (and there is lots of comedy) is due to their inspired mindlessness. The end verdict on *UV&Z*? It ain't Chekhov, but it's darned fun.

Kennedy Theatre, UH Mānoa, 11/15–11/17, 8PM, and 11/18, 2PM, \$5–24, hawaii.edu/kennedy

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THE SCENE

From Page 14

to the Boys & Girls Club of Hawaii to inspire girls to have the voice, ability and problem solving capacity to speak up, be decision makers, create visionary change and realize their full potential. High school females are welcome, with refreshments and raffle prizes provided. Program registration is required, although Club

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membership is not mandatory. *Boys & Girls Club of Hawaii*, Charles C. Spalding Clubhouse, 1704 Waiola St.: Fri., 11/16, (4:30-7PM) Free. girlsforchange.org, 949-4743

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. *Aiea Public Library*, 99-143 Moanalua Rd., Sat., 11/17, (11AM-noon), 483-7333. Free.

Preschool Nature Hour Activities include stories, crafts and a walk through the garden. Reservations required. This Tuesday's focus is Garden Critters. *Ho'omaluhia Botanical Garden*, 45-680 Luluku Rd., Kane'ohe: Tue., 11/20, (10:30-11:30AM) Free. 233-7323

Learning

Cha Cha Cha Ladies Styling and Shines The three-day workshop will start with an introduction to Cha Cha Cha with some fun choreography, with each workshop building on the previous lesson. Open to all levels. Men also welcome. *Dream to Dance Studio*, 661 Auahi St., Ste. 201: Tue., 11/20, 11/27 and 12/4, (7-8:30PM) \$40 for three classes or \$15 per class. fiercechase@gmail.com, RiaBaldevia.com/Classes

Illumination: A Photographer's Eye Photojournalist Cory Lum will share some of his work from around the

world, including panoramic images of the 2011 earthquake and tsunami damage in Japan. *UHM Krauss 012*, UH-Mānoa, Yukiyooshi Room: Thu., 11/15, (7PM) Free. 956-8400

Laura Margulies Hawai'i Women in Filmmaking will be featuring Laura Margulies, who hand animates using oil paints, watercolors and gouache to create lush paintings in motion. *The ARTS at Marks Garage*, 1159 Nu'uuanu Ave.: Tue., 11/20, (6:30PM) Free. artsatmarks.com, 521-2903

The Art of Taiko Kenny Endo and his Ensemble will perform and give a brief lecture in between pieces about the history, cultural roots and techniques of taiko. *Waimanalo Public Library*, Wed., 11/14, (6:30PM) Free. kennyendo.com, 675-0358

Museums

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. pacificaviationmuseum.org, 441-1000

6th Anniversary Dinner Celebration This year's theme is "It's In the Air," with '40s-inspired radio. Chef Chai will cater, with a silent auction and other entertainment throughout the evening. Please reserve your ticket online. Tue., 12/6, (5:30-9PM) \$250 individual tickets. 441-1012

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

Aloha Lāna'i a Kaululā'au This Traditions of the Pacific lecture will explore the history, culture and people of Lāna'i as told by Kepa Maly, Executive Director of the Lāna'i Culture and Heritage Center. *Atherton Hālau*, Thu., 11/15, (6-7:30PM) \$10, free for members. bishopmuseum.org/visitors/rsvp.html

An Evening of HI Fashion (See Hot Pick.) Sat., 11/17, (6-9PM) \$55-\$75. bishopmuseum.org/hifashion, 847-8296

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

The Reinstallation of Galleries 1 through 10 Theresa Papanikolas, Curator of European and American Art, will talk about the reinstallation of 10 galleries at the Honolulu Museum of Art as part of the curatorial lecture series. *Doris Duke Theatre*, 900 S. Beretania St.: Wed., 11/21, (10:30AM) Free. 532-8768

Extras

Christmas Tree Lighting Ceremony According to the Gregorian calendar, Christmas generally falls after

Thanksgiving, but you wouldn't know it if you stopped by the Royal Hawaiian Center this Wednesday. Watch a 25-foot tree overshadow anything turkey-related. Kawika Trask & Friends will entertain—be thankful for it. *The Royal Grove*, Royal Hawaiian Center, 2201 Kalākaua Ave.: Wed., 11/21, (6-7:30PM) Free. royalhawaiiancenter.com, 922-2299

Fundraiser for Nicholas Iwamoto Nicholas was attacked at the Koko Head Trail three years ago and is unable to go to school or work because of it. This silent auction is being held in order to help him and his family. Handmade knitted items will also be for sale. *Sure Shot Cafe*, Makiki Shopping Village, 1249 Wilder Ave.: Thu., 11/15, (4:30-6:30PM) suyates1@aol.com, 284-4646

Pre-Session Forum Meet Rep. Marcus Oshiro to discuss community issues and legislation for the upcoming 2013 session. *Wahiawā District Park*, Hale Koa Room, 1139 Kilani Ave.: Tue., 11/20, (6-8:30PM) 586-6200

Galleries

Opening

George Woollard: Layers Recent paintings, prints, lacquer paintings and lacquer sculptures that bridge the gap between 2- and 3-D. Opening reception Thu., 11/15, 5-7PM. Runs through 12/15. *Robyn Buntin*

Continued on Page 18

Spin Zone



World of Wizardry

The Wizard Brian Cox rocks the decks Friday night as the dance groove spirits of SoulGasm New York City and SoulGasm Hawai'i collide for a family affair in celebration of five years of snazzy moves and rock steady tunes produced the SoulGasm Hawai'i way.

Cox is part of the funk-soul fabric of evolutionary SoulGasm NYC and is often regarded as a second generation torchbearer—an East Coast pioneer in training, if you will—who specializes in the soulfully rich and sassy old school brand of underground house, blended to perfection.

The Wizard's dynamic sound is on full display Wednesday nights at his SoulGasm NYC parties.

Yes, Cox's audible aesthetics are of the throwback variety. His presence serves as a bridge that connects the Paradise Garage and Sound Factory epic days of old with the expansive, outside-the-box house genre that is so incredibly popular today.

For Cox, who is still very much a dance-crazed b-boy at heart, any time spent behind the decks is like church. Lucky for you, church service will be held twice this weekend. Time to get blessed.

—Kalani Wilhelm

thirtyninehotel, 39 N. Hotel St., Fri., 11/16, 10PM-2AM, \$15 (\$10 before 11PM), 21+

DJ NIGHTS GUIDE



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WEDNESDAY, NOVEMBER 14

#CHECKIN w/ DJs SOUND CHECK, DEKO @ SoHo Mixed Media Bar
DJ ANARCH @ Bar 35
DJ BLAKE @ Moose McGillycuddy'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 18

SIZZLIN SUNDAYS @ Zanzabar, 18+
SUCKING FUNDAYS w/ DJ KOOL E @ Maddog Saloon
TEA DANCE PARTY #SUNDAY FUNDAY PLUS GOGOS @ Hula's Bar & Lei Stand (5-9PM)
THE VITAL LOUNGE @ V-Lounge
DJ 720 @ Mai Tai Bar (9:30PM-12:30AM)

THURSDAY, NOVEMBER 15

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 OSNA @ 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 19

FLASHBAXX MONDAYS @ Hula Bar and Lei Stand (10PM)
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

FRIDAY, NOVEMBER 16

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 KRAZY K & MIKE D @ Zanzabar
SOULGASM w/ DJ BRIAN COXX @ thirtyninehotel (10PM-2AM)
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
ZERO11 w/ DJs SOUNDSEX, SHO & EUPHORIK @ Pearl Ultra Lounge

TUESDAY, NOVEMBER 20

4PLAY ALL-REQUEST w/ DJ R-X @ Hula's Bar and Lei Stand (9PM)
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 17

CAPITAL @ Japengo
DJ ANIT @ Addiction Nightclub
DJ BLAKE @ Moose McGillycuddy'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
AFTERMATH w/ DJs MARK MORENO & DANIEL J PLUS GO-GO @ Surfer the Bar
RETRO FIT w/ DJ MAXXX @ Bacchus Waikiki

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Art

MARK NORSETH

Is painting en plein air outdated?
Or just undervalued?

Natural Subjects

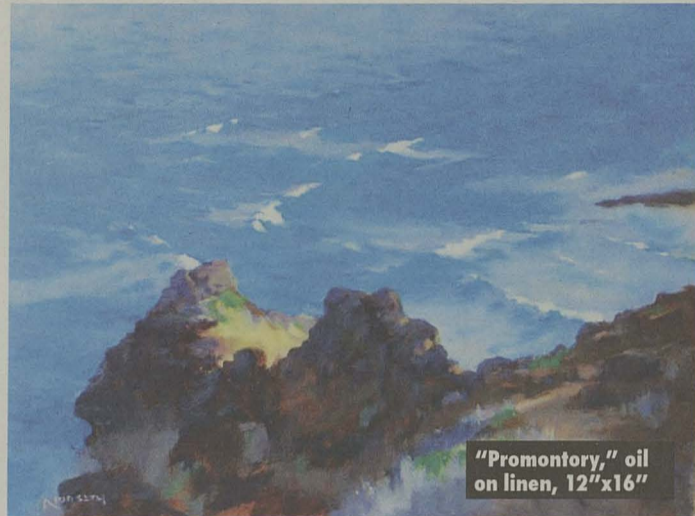
With a series of new oil paintings and pastels on display at the Gallery at Ward Center, Mark Norseth asserts himself as one of the finest landscape painters to have worked in Hawai'i. Finding inspiration close to his home in Kailua, Norseth depicts O'ahu's rugged southeastern coast with a realistic shorthand reminiscent of the plein air paintings by John Singer Sargent and Joaquin Sarolla. Winslow Homer's paintings of Maine also come to mind, however Norseth's teal and turquoise chops accurately portray the powdery sand, on-shore winds and intense sunlight at play in the sea around Waimānalo and Makapu'u.

A vertigo inducing view of the sea from a rocky bluff makes "Promontory" the most dynamic composition in the show. In this painting, a weathered lava rock outcropping is conveyed primarily as a dark rusty shadow, complimented by accents of silvery green vegetation and a buff highlight expressing the sunlit slope just over the ridge. The burnt sienna underpainting revealed in the cliff's shadow rewards the viewer with a glimpse into Norseth's fresh and gutsy process.

Norseth's downward perspective places the horizon outside the picture plane and, robbed of that support, a sense of danger prevails. The threat of being swept off by a gust into a vast and endless sea alludes to Homer's painting, "West Wind," despite the pleasant contrast of bright turquoise and reddish brown.

"Promontory" grew out of other paintings I've done in the past which were centered around the silhouette of Koko Crater, and what happens with the light upon it," explains Norseth. "While sketching, I came upon the idea of trying to present this vast expanse of ocean with this diagonal of jagged land cutting into the composition as an interesting design. So "Promontory" was, ironically, originally about the ocean, but as often happens, clear light fell upon the land mass one afternoon and I had this color event take place that was beautiful, and that was that. The decision to hide the horizon was something I wanted to do as well, [as] it affects the painting a lot."

Gazing at the rugged, wind-swept cliffs in "Promontory," thoughts wander to what a logistical nightmare it must have been creating this painting on site. According to Norseth, "Painting outdoors is inconve-



"Promontory," oil on linen, 12"x16"

nient to begin with, so it wasn't an issue really. Since my paintings like this require multiple visits to the site, I would sometimes be disappointed to travel there only to find overcast conditions, which affect all of the color, not just the sunlit areas."

The visual flattery consistent in Norseth's heightened colors brings to mind Monet's series paintings of the 1890s. In fact, a diptych, "Day In, Day Out," provides the same view of a beach shown both in the morning and afternoon and the changing shadows and highlights are easily compared with the various lighting conditions in which Monet portrayed haystacks, poplars and waterlilies. The effects of light are also brilliantly displayed in the sun kissed slopes of "Lightfall, Windward O'ahu" and in the dappled tree trunks and pathway of "Sherwood, the Forest Floor." On the foreground beach, just right of center, an unfortunately shaped tree partially blocks our view of the mountain, and heightens the illusion of space, while also reminding us of how awkward nature can appear—even in our island paradise.

Possibly the strongest work, "Ironwoods at Dusk" has a dreamlike atmosphere to it. In its foreground, a tangle of tree trunks painted in various shades of purple lean to the right. Each tree takes on its own personality, craning to get a better view of the orange afternoon light on an impossibly steep cliff across the bay. The cliff nearly dissipates into the orange and lavender clouds behind it, if not for the purple shadow at its base. An electric teal horizontal line representing water contrasts beautifully with the hazy mauve atmosphere of the canvas. Norseth partially based this painting upon his oil sketch, "Sherwood, the Forest Floor," which features no sea nor distant mountain. The fact that he could successfully invent most of this painting is a testament to Norseth's keen understanding of nature forged through countless hours brav-

ing the elements to paint from life.

Norseth says that his process painting "Ironwoods at Dusk" represents the future for him. "When "Sherwood" was wrapped up, I wanted to do more with it, to see the ocean through trees, and somehow give it that end-of-day feeling where color and light briefly have the last word before nightfall. I've spent about 20 years painting directly from nature, and had spent so much time over the last year in that area that I thought it was time to just allow all of that wonderful and, for myself, spiritual experience to represent itself. A quick watercolor sketch and some pencil notes of how I would like things to be were all I went by, and I painted it pretty much out of my head."

Norseth's paintings make a strong argument for the benefits gained from experience painting en plein air. "Every time I'm working from nature, I'm honing a skill set ever so slightly," he shares with a professorial tone that explains his loyal following as an instructor at the Honolulu Museum of Art School. "I like to be fully in the experience. The whole plein air idea is based on first hand encounter with light and color and transition. While people can do credible work from photography, I would much rather continue to work from nature and imagination primarily, and I tell my students that it is important to do so."

While cynics may deem Norseth's paintings outdated, it is worth considering that most contemporary art is simply a regurgitation of theories and techniques that were considered avant-garde back in the '60s, '70s and '80s. A look at these paintings may find you believing that good technique never gets old. ■

Where Shadow Meets Light:
New Work by Mark Norseth,
The Gallery at Ward Center,
1200 Ala Moana Blvd., on
view through 11/29, 597-5034

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www.honoluluweekly.com ■ November 14–20, 2012 ■ Honolulu Weekly 17

007 Gets a Life

DON WALLACE

Contrary to rumor, *Skyfall* does not concern a chicken named Little. It does have a Wiki-Leaks plot, some kind of evil computer genius who aims to take revenge on MI6, the British Secret Service. This he does, with seeming impunity (as it goes with evil computer geniuses). But our man, James Bond (Daniel Craig), traces a skein of links/bodies that lead to the very satisfying Javier Bardem. Who's kinda gay, but Bond deals with it in the movie's best line. That's all you need to know, really. *Skyfall* is a fine and wry third installment of the new Bond franchise. It's not gory, but by the last scene you may exit like a dry Martini: shaken, not stirred.

As a James Bond lifer, nothing gave me more relief than to see this war horse reshod with Daniel Craig playing the suave 007. Like 1980s sideburns and white Elvis jumpsuits, the films had become dated, corny, aim-

less affairs, reaching a nadir when the hulking Roger Moore performed his stunts like an elderly vaudevillian on the Edwardian stage. All he lacked was a top hat and a cane.

We really have *Austin Powers* to thank for the reboot. By effectively destroying the supervillain plot, with his tired threat of world domination (unless paid "One MILLION dollars!"), Mike Myers freed up the Bond movies for granular stuff. In the two movies preceding *Skyfall*, that meant exploring the fighting possibilities of the extreme French urban sport, parkour; a surprisingly undisguised look at how Bolivia's corrupt leaders really did sell the country's water supplies off to a French conglomerate (Vivendi, for those who want to Google it); and the technicalities of restoring a Venetian palazzo that's falling into a canal.

The first two of the new, *Casino Royale* and *The Quantum of Solace*, dialed back on the camp and worked more as thrillers than Disney rides. Both emphasized Bond/Craig as a person of primitive moti-



James Bond battles age, Javier Bardem and a computer virus in Skyfall

vations, over-chiseled abs and piercing blue eyes, but he was allowed a less caddish and sociopathic nature. (As if we cared.) *Casino Royale* gave Bond a serious love interest in Vesper Lynd, who, alas, didn't make it. This gave 007 a more than cypher-like backstory, whereas *The Quantum of Solace* had a politically charged

subtext. Its villainous environmentalist was actually stealing the water supplies of entire countries. (Poor Vesper just drowned in that Venice canal.)

Visually, both movies seemed as attuned to stunning natural landscapes as to the decolletage of lissome young women and Craig's dimpled washboard. Both featured spectacularly imploding or exploding houses. Both gave Bond a scaffolding on which to hang his few threadbare emotions—an abusive relationship with authority, in the person of M, played by Judi Dench since 1995's *Goldeneye*.

In the end, the films, including this one, work thanks to Craig's cool, almost affectless

presence—which allows his lines to sound wry even when they're barely serviceable—and lean, topical scripts, shot and edited in a rhythm of posh suspense punctuated by high velocity action, memorable villains and beautiful compromised women dying for a night of love with James. (Literally dying.) Along with cool gadgets and those groan-inducing one-liners, these are precisely the elements that made *From Russia with Love*, *Dr. No* and *Goldfinger* explode in our global consciousness.

The awareness of these paint-by-number elements is one of the things that redeems this World Heritage franchise. A jangly guitar, a cool car, a new Q (the lovely Ben Whislaw) and a disquisition on the anachronism of the secret agent: Is this not just what we ordered?

That's the implicit contract in a Bond movie: that we will come away with the sense of the world as a fascinating, conspiracy-ridden place held together by the aging tendons and brittle savoir-faire of a secret agent whose name everyone knows. *Skyfall* deserves to be seen without prior synopsis, so let this serve instead as your excuse to kick back and enjoy the show. (Oh, and the Komodo dragons.)

THE SCENE

From Page 16

of Honolulu, 848 S. Beretania St.: 545-5572

Inner Workings Through eight pointed stars and imagined landscapes, David Behlke displays his work with watercolors and refractive materials. Opens Sun., 11/18. Runs through 1/11. *Hawai'i Pacific University Art Gallery*, 45-045 Kamehameha Hwy.

Mixed Media Miniature XV The Koa Art Gallery's 15th annual show features affordable artwork for even beginning collectors. Opens Thu., 11/15, runs through Fri., 12/14. *Koa Art Gallery*, 4303 Diamond Head Rd.: Free. koagly@hawaii.edu, koagallery.kcc.hawaii.edu, 734-9374

Out of the Vault: Selected Works on Paper by Calvin Collins The first installment of an ongoing exhibition series showing rare or never-before-seen works by some of Honolulu's most esteemed artists. Opens Mon., 11/19, runs through Sat., 12/29. *Gallery of Hawaii Artists*, 1888 Kalakaua Ave., Ste. C312: Free. galleryofhawaiiartists.com, 447-8908

Ulu Pono Kids Art Show (See Hot Pick.) *Surfing the Nations*, 55 Kamehameha Hwy., Wahiawā: Sat., 11/17, (6-10PM) Free. surfingthenations.com/category/events

Continuing

Engraved at Lahainaluna A History of Printmaking by Hawaiians at the Lahainaluna Seminary, 1834-1844 with a descriptive catalogue of all known views, maps and portraits. Reception is Thu., 11/15, 6-8PM. Through 11/29. *Native Books/Nā Mea Hawai'i*, Ward Warehouse, 1050 Ala Moana Blvd.: 596-8885

Staring into the Sun (See Q&A, pg. 11.) Through 12/1. *The ARTS at*

Marks Garage, 1159 Nu'uānu Ave.: Free. artsatmarks.com, 521-2903

Where Shadows Meet Light (See Feature, pg. 17.) Through 11/29. *Gallery at Ward Centre*, 1200 Ala Moana Blvd.: Free. gwcfineart.com, 597-8034

Festivals & Fairs

Arts District Chinatown Makahiki Celebration Recall ancient times as people come together with demonstrations and entertainment that will include song, art, craft, dance, storytelling, sham battles and community feasting to celebrate Lono. Food trucks, Art & Flea and a performance by Amy Hanaiali'i Gilliom (3:15-4PM) round out the event. Organized by the Friends of Chinatown. *Smith-Beretania Park*, 2-46 N. Pauahi St.: Sat., 11/17, (10AM-8PM) Free.

Cane Haul Road Craft Fair This is the last sale of the year for Hawaii Potters' Guild, and their biggest ceramics sale as well. Special ceramic artists will also showcase their work. *Kuhio School*, 2759 S. King St.: Sat., 11/17, (9AM-1PM) hawaii-potters-guild.org, 941-8108

Christmas Ideas Demonstrations Volunteers from South and Windward O'ahu Associations for Family and Community Education will demonstrate how to make simple and economical gifts, decorations and food for Christmas. *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) on Wed., 11/14; on Mon., 11/19, (6:30-7:30PM) at *Ewa Beach Public Library*, 91-950 North Rd., 'Ewa Beach. Free. 729-3938

Holiday Fair Games and activities, jams and jellies, craft fair, white elephant sale, plant sale, food truck vendors and more. *St. Andrew's Priority*, 224 Queen Emma Sq.: Sat., 11/17, (9AM-2PM) 536-6102

Makahiki Maoli Festival Komika Makua o Pūnana Leo o Honolulu presents the fifth annual event with live music, entertainment, crafts and artisans, games and more. Proceeds will benefit Hawaiian immersion schools on O'ahu. *Kapi'olani Park Bandstand*, 2805 Monsarrat Ave.: Sat., 11/17, (9:30AM-4PM)

Third Fridays Kaimuki Kaimuki merchants will gather together for entertainment, samples and special offers every third Friday of the month. Details are posted online two days beforehand. *Kaimuki*, Koko Head to 8th Avenues: Fri., 11/16, (6-9PM) Free. thirdfridayskaimuki.com, 224-2642

Waikiki Artfest With fine arts and crafts for sale, live entertainment and great food. Sponsored by the Handcrafters and Artisans Alliance. This is the final Waikiki Artfest of the year. *Kapi'olani Park*, Waikiki: Sat., 11/17 and Sun., 11/18, (9AM-4PM) Free.

Submissions

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. Deadline for submissions is three weeks in advance. Submissions are not accepted over the phone. Please do not send original art.

O'ahu Films

A selection of films currently playing in island theaters.

Unattributed film synopses indicate movies not yet reviewed by HW staff.

☞ Indicates films of particular interest. Listing subject to change based on film distributor.

Opening

Dangerous Liaisons Set in 1930s Shanghai, a small-town widow arrives in the big city, where she finds herself caught up in seduction and betrayal.

Lincoln Steven Spielberg and Daniel Day-Lewis bring Abraham Lincoln back to life. The film focuses on the president's final months as he struggles to unite a divided country and end slavery. Spoiler alert: no vampires this time.

NT Live: Timon in Athens One night only broadcast from Britain of the Shakespeare play from National Theatre Live on 11/15. Check out consolidatedtheatres.com for locations and showtimes.

The Sessions A man in an iron lung is determined to lose his virginity. He seeks out a professional sex surrogate in order to accomplish this goal, along with guidance from a priest and therapist.

Side By Side It's too bad that this 99-minute film does not discuss other, equally important aspects of its subject ... but it's a start.—*Bob Green*

The Twilight Saga: Breaking Dawn Part II The last installment of the *Twilight* series is finally here! In this epic conclusion, Edward and Bella now must protect their child from the Volturi.

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*

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

Cloud Atlas One of the most notable movies of the year ... but what elevates and unites the story is the cast, all of whom play multiple roles.—*D.W.*

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.

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.

Film Review

The Light is Dark Enough

BOB GREEN

For Erik and Paul, the question is whether freedom and love go together.

Authentically told—no melodrama, no sensationalism—this quietly searing drama examines the decade-long relationship between two bright but troubled gay men who find it difficult to compromise.

It's New York City, 1998. Eric, in his late 20s, is a documentary filmmaker addicted to phone sex. We see briefly some of his hook-ups, one of which leads, remarkably, to a promising relationship. His new partner, Paul, is a lawyer for a publishing company; his addiction is more troubling—he likes crack cocaine, disturbing his artsy and smart middle-class friends. As the lawyer's habit intensifies it affects the newish couple's attempt to establish true stability in a self-indulgent culture, gay and straight. Both want to have it all—and don't seem to realize that coupledness doesn't work that way. And the temptations of relative affluence are legion.

Our central character, Erik, a Nordic émigré, continues to work on his film (one of those



New Yorkish indies about an eccentric), but his addictions—chiefly as a self-absorbed artiste-type—are perhaps equally, quietly as destructive as his boyfriend's crack indulgence.

When Erik returns after winning a prize at the Berlin film fest, he finds Paul has gone on a bender. An intervention takes place and, later, Paul leaves the city for a bout of rehabilitation, and then returns, everyone around him hopeful. (This synopsis covers several years.) Tension in the couple's life, together and sometimes apart, increases—resulting in some of the best dialogue in years, indie or studio. (Director Ira Sachs is a real writer.)

Sex in the film is graphic but not sensational, and the milieu in which it evolves is authentically rendered, no exploitation

Keep the Lights On is a low-key, no holds-barred love story

here at all. The couple begins to see that perhaps Love is not all. (The movie does convince us that the two do love each other.)

Anyone who has been in a long-term but off-putting relationship will recognize the painfulness of stratagem after stratagem which somehow prolongs the two men's bond but does not "solve" the central problems. Everything ends in the same old place, and des-

peration seems to set in. Repetition seems as destructive as overt conflict—and as potentially deadening. The two men's arguments reveal a streak of emotional immaturity in both, not an uncommon element in love relationships.

In storytelling, repetition can also be destructive, and this movie does not grow thematically or dramatically. We might yearn for an ending illustrating "personal growth," à la phony studio films, but our doubt

looms large in the last fourth of the well-done movie.

We've all seen relationships stumble and falter. We've all hoped, as the two men's friends do, that things will "work out."

This is not a movie that kids us; it shows us not only what is possible but what is probable. It's worth seeing, this movie, but it's dependent upon a smart, seasoned audience, who can appreciate a movie about reality. Is love enough? ■

Passion. Out of Control.

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O'ahu Films

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

☞ **Keep the Lights On** (See Review, this page.)

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.

☞ **Skyfall** (See Review, opposite page.)

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

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.

Taken 2 The name says it all: people get taken ... again. This time the roles are reversed as the kidnapers

take the parents and their child has to save them.

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

Doris Duke Theatre

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

Last Call at the Oasis (US, 2012) A documentary that seeks to uncover the truth on the world's most precious resource: water.

Thu., 11/15, 1PM and 7:30PM;

Fri., 11/16, 1PM; Sat., 11/17,

1PM, 4:30PM and 7:30PM; Tue.,

11/20, 1PM and 7:30PM; Wed.,

11/21, 1PM and 7:30PM

Tales of the Night An animated film that includes fables from Tibet, medieval Europe, an Aztec kingdom, the African plains, and the Land of the Dead. The use of digital 3-D makes it even more enjoyable for children ages six and up.

Sun., 11/18, 11:10AM

Opera in Cinema

The Marriage of Figaro from the Royal Opera House, London The Royal House Opera performs David McVicar's 2006 production of this classic opera originally composed by Mozart.

Sun., 11/18, 1PM and 6PM

'Oiwi Film Festival

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

I, The Other (Italy, 2006) A Tunisian and Sicilian man have been friends for years while working on a fishing boat. However, a news report of a terrorist attack changes everything.

Fri., 11/16, 4PM, 5:30PM and

7PM; Mon., 11/19, 12PM,

1:30PM, 3PM and 8:30PM

☞ **I Wish** (Japan, 2011) [The film] is as basic a plot as *The Parent Trap*. Yet director/writer Hirokazu Koreeda delivers something untainted by dramatic conventions.—D.W.

Sun., 11/18, 12PM, 2:30PM,

5PM and 7:30PM

The Mourning Forest (Japan, 2007) A young woman and elderly man who have both lost loved ones find themselves lost in the forest together.

Thu., 11/15, 12PM, and 8PM

The Singer (France, 2006) An elderly chanson singer falls in love with a young real estate agent, but such a relationship requires compromises.

Thu., 11/15, 2PM, 4PM and 6PM;

Sat., 11/17, 12PM, 1:45PM, 3:30PM,

5:15PM, 7PM and 8:45PM

Sorry, If I Love You (Italy, 2008) A thirty-seven year old man meets and starts a relationship with a high school senior out on the streets of Rome after his girlfriend leaves him.

Fri., 11/16, 12PM, 2PM and 8:30PM;

Mon., 11/19, 4:30PM and 6:30PM

★★★★★

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Main Course

...choice of one...

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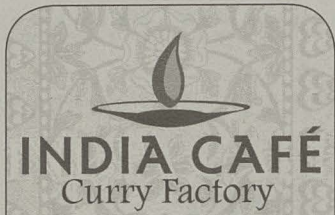


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Food & Drink

DON WALLACE

news
you
can
eat

Welcome aboard David Cruz is now head chef at the remodeled and expanded Big Aloha Brewery. *Sam Choy's/Big Aloha Brewery, 580 N. Nimitz Hwy., 545-7979*

Healthy lunches Greens & Vines, a sister establishment of Licious Dishes, will begin its lunch service hours this week. The new vegan

and raw food establishment is known for their Living Lasagna and desserts. Lunch hours will be from 11am-2pm, and will also offer "grab-and-go" take out fare.

Greens & Vines, 909 Kapi'olani Blvd., ground floor, free parking in back, 536-9680

Forgo the meat! Another 100 percent vegan restaurant in Honolulu is Eden on Earth, which is replacing Govinda-ji. Their food focus is on mostly uncooked and unfried items, but they also offer soups, stir-fried tofu and raw cake.

Eden on Earth, 1118 Fort Street Mall, open Mon.-Sat., 10am-3:30pm, 521-7979

Welcome to the Med A new Mediterranean eatery has opened, adding to the foodie-friendly neighborhood of Kaimuki. One-month old Shaloha (Shalom + Aloha) features a wide variety of Med goodies, including their star—homemade pita bread.

Shaloha, 3133 Wai'alaie Ave., open 7:30am-8:30pm, shalohapita.com, 744-4222

Olive you, too Ward Centers has expanded with new stores, opening a new olive oil shop that offers high quality extra virgin olive oils and balsamic vinegars with different flavors to choose from. Located next to the Paul Brown Salon & Day Spa.

Island Olive Oil Company, 1200 Ala Moana Blvd., Ste. 103, open Mon.-Sat., 10am-9pm, Sun., 10am-6pm, 388-8912

Coffee, coffee, coffee Kona RainForest Coffee wins the coveted Kona Coffee Cupping Competition Classic Division. Also, Arianna Farms wins its third Kona Coffee Cupping Award in the Crown Competition. Both farms have high caliber reputations, known for dedication to quality coffee crops. We at the Weekly are supremely proud of the Kona coffee growers and their legacies.

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

The Weekly
Appetite

Wine Tasting

Kalapawai Cafe's monthly wine tasting will be paired with Chef Jason Iwane's newer food items from the Kalapawai menu. First come, first serve.

Kalapawai Cafe, 750 Kailua Rd. Sun., 11/18, (3:30PM) Free. 262-3354

Herbal Tinctures and
Infusions Workshop

Learn how to infuse herbs into a diet, the natural way with herbalist and ethnobotanist Laura Shiels. Registration required.

The Green House, 224 Pakohana St. Sat., 11/17, (1-3PM) \$20. thegreenhousehawaii.com, 524-8427

Hoku's 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, 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

Honolulu Night Market

Experience the Urban Island Lifestyle in Kaka'ako, as the next Honolulu Night Market is hosted in part by Kamehameha Schools. Featured is an expanded retail area by INK Architectural Resources Collaborative of Hawai'i, and there will be the usual food, drink, fashion, music, art and shopping. Food vendors will include Wow Wow Waffle, Kiawe Pizza, Miso & Ale, Pig and the Lady, Taste Chef Mark "Gooch" Noguchi and more.

683 Auahi St. Sat., 11/17, (7PM-midnight) \$5. honolulunightmarket.com

In The Kitchen at
Brasserie Du Vin

A demo and dining event will be hosted by Chef Marco Elder, who will share tips and secrets from the restaurant's kitchen. The demo will cover how to prepare ahi carpaccio and gnocchi with lardon, cherry tomatoes and pistachio sauce.

Brasserie Du Vin, 1115 Bethel St. Mon., 11/19, (6PM) \$25. 545-1115

Makahiki Food Plants
Cooking Series

In honor of the Hawaiian season of Makahiki where Lono, the god of peace, food plants and fertility, is celebrated, Natural Food Chef Gigi Miranda will teach a cooking series using traditional Hawaiian plants. Registration required.

The Green House, 224 Pakohana St. Sat., 11/17, 12/1, 12/8 and 12/15, (10AM-NOON) \$50/class, \$180/4-part series. thegreenhousehawaii.com, 524-8427

North Shore Organic
Farm Film Series

The final film being shown is *Living Downstream*, a documentary about a cancer survivor and the study of toxins working within the realm of cancer. Guest speakers will be Dr. Hector Valenzuela, who will talk briefly about agro-ecological food systems, and Ted Nakamura, who will share his story as a local organic farmer.

Mohala Farms, Waialua (where Kaukaonahua Rd. meets Farrington Hwy.), Thompson's Corner Fri., 11/16, (5PM) Free. 652-5286

Vegan Thanksgiving Lunch

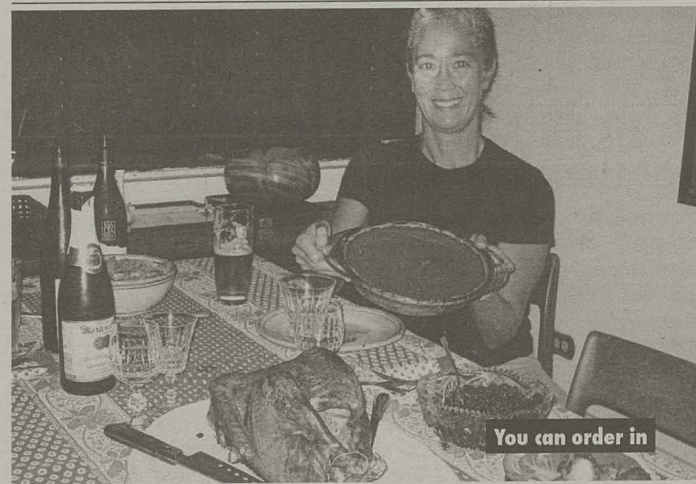
A vegan take on the meat-dominated holiday meal will feature seitan "turkey" with mushroom gravy, mashed potatoes, maple glazed squashes, cranberry sauce, cornbread and nut florentine with pumpkin ice cream. Reservations required by email before 11/20.

Peace Cafe, 2239 S. King St. Mon., 11/22, (noon and 2PM) \$21. info@peacecafehawaii.org, 951-7555

Sushi Secrets—Rolls

Walter Rhee shares his decades of kitchen and marine biology experience together in this culinary class. Students will learn how to make sushi rolls in unique ways, along with how to select fish. Please bring a non-serrated knife, an apron, small cutting board and a cooler with ice. Reservations required by email.

Lemongrass Cafe, 83 N. King St. Fri., 11/16, (5:30-8:30PM) \$95. myaing2@pacificgatewaycenter.org, 521-7041



You can order in

Thankful Conveniences

Can't face making the whole feast this year? Below are some ideas.

Readymade Thanksgiving meals

At **Whole Foods Market**, the take-home menu includes a roasted 10-12 lb. California-raised, free-range organic turkey, stuffing, gravy, mashed potatoes and cranberry sauce (\$99). Pre-order ASAP, pick up from Sat., 11/17; 4211 Wai'alaie Ave., 738-0820; 629 Kailua Rd. #100, 263-6800.

Panya Bakery & Express is offering Japanese sides along with an 8-10 lb. turkey. There's mochi stuffing, an appetizer platter with salt and pepper shrimp, spring rolls, gyoza and chicken wings; salad; and a choice of pie (\$249.95). Pre-order as soon as possible, designate your pick-up time on Thu., 11/22; 711 Queen St., 597-8880.

Pumpkin variations

Cafe Laufer is famed for their desserts. A decadent, 9-inch pumpkin-apple pie (\$14.25) offsets tart granny smith apples with luscious heavy cream and evaporated milk. Pre-order until 11/21, pick-up Thu., 11/22, 10am-1pm; 3565 Waialae Ave. #107, 735-7717

'**Umeke Market's** pumpkin haupia dessert is constructed with a light shortbread crust and a thick layer of organic pumpkin filling topped with an organic coconut haupia layer (\$24.99). A gluten-free version \$5 more. Plus, an added thankful bonus, if you call ahead, the folks at 'Umeke will run the dessert out to your car, knowing how difficult it is to find parking Downtown. Pre-order 48 hours in advance, designate pick-up time for Thu., 11/22; 1001 Bishop St., Suite 110, 522-7377.

—Jamie Noguchi

IMU 'EM



Test out a Thanksgiving tradition, Hawaiian style.

"Hey, thanks, man."
"No, thank you."

JAMIE NOGUCHI

For a Hawaiian Thanksgiving, various spots around the island will be hosting imu, authentic underground ovens in which the public can have their Thanksgiving birds or beasts cooked overnight.

An imu is a deep pit that primarily uses steam to cook whatever is placed into it—pigs, bananas, taro; the choices are endless. The heat is distributed from the bottom of the oven by stones, which are layered above a (usually) kiawe wood-fueled fire at the base. Before the oven is sealed shut with an earth covering, different vegetable matter, such as ti, coconut, palm and banana leaves, are placed in layers above the heated stones, as well as on top of the food, to enhance the steaming process. The result is extremely moist, juice-dripping meat with a slightly salty, earthy flavor.

What's so ingenious about hosting a Thanksgiving imu is that it gives people the hassle-free opportunity to drop off thawed and foil-wrapped turkeys, hams, or mixed vegetables on Thanksgiving Eve to roast overnight under the careful watch of pit crews, and return the next morning to reclaim a delicious prize. Many locals have come to trust the various imu hosted around the island to take care of their holiday cooking, and return annually to support the same imu. "We don't even really have to advertise," says Lorraine Haili-Alo of Haili's Hawaiian Foods, the only Town-based Thanksgiving imu service.

Even though Thanksgiving imu have been around for decades, the process, being traditional and artisanal by definition, never really simplifies. In addition to the multiple steps involved in preparing an imu and tending to it—the exhausting, sweaty work of digging the pit, making sure that the stones are properly heated, that there is enough vegetation placed inside to produce sufficient steam and that the oven's earth covering is safely placed—there is a demand for labor that requires many hands.

As it turns out, it's just as rewarding to host an imu, as John Reppun, taro farmer and executive director of Kualoa-He'eia Ecumenical Youth Project (KEY), explains that imu emphasize the values of community and working together. Reppun says the

importance of "extended interactions between human beings," is exemplified by the many people who return every year to volunteer in "keeping traditional Hawaiian cooking alive" at their annual Thanksgiving imu. "What I love the most... is that there are so many volunteers helping... so many people passing bags through the line... always so many hands," he says.

It's KEY's 26th year of holiday imu, and Reppun says the cooking and prep work has grown into a multi-generational, as well as multi-family, project. "The handiwork is done by the regulars, like my brother who is a farmer... it's [about] our generation and their kids, and sometimes their kids, too."

Todd Hendricks coordinates the 17th annual Kailua High School Thanksgiving imu, which this year has already sold out. "Planning starts months ahead of time," he says, with volunteers donating raw materials for the oven. Setting

up the oven starts about four days prior to Thanksgiving. "It's... students who volunteer. A lot of alumni help out, and parents help out, too... It's basically their fundraiser," Hendricks notes.

Some imu hostings are dedicated to raising money for schools and various events. Coordinator Patti Cook says that all the money from this year's imu at Waimea Middle School will go to funding an East Coast educational trip for the WMS 8th graders. "It really is a terrific opportunity," Cook explains, "to provide students with a glimpse of post-high school opportunities, and for many, [the trip] represents their first visit out of state." She also praises how former students still come back to help with tending to the imu because "they appreciate what they learned and want to perpetuate the practice."

The title award for least costly

A list of T-day imu: ALL have deadlines this week!

Castle High School Thanksgiving Imu

Reservations must be made in person at front office, first come first serve, approx. 40 spots left

Only accepting turkeys, must be thawed and wrapped

45-386 Kaneohe Bay Dr., Drop-off Wed., 11/21, 3-5pm; Pick-up Thu., 11/22, 9-11am; \$15, 233-5600

Enchanted Lake Elementary School Thanksgiving Imu

Reservation deadline 11/16, approx. 100 spots left

Foods must be thawed, 20 lb. limit

770 Keolu Dr., Drop-off Wed., 11/21, 6-9am or 3-6pm; Pick-up Thu., 11/22, 7-9am; \$20, 263-1411 ext. 236

Sweet Waimānalo corn for sale (\$8 for six ears of corn) first come first serve on 11/21

KEY Project Thanksgiving Imu

Reservation deadline 11/16

Foods must be thawed, no pans allowed, double-wrap in foil or oven bags

47-200 Waihee Rd., Drop-off Wed., 11/21, 5:30-6:30pm; Pick-up Thu., 11/22, 10-11am; \$20, keyproject.org, 239-5777

"Thanksgiving Complete Meals To-Go" pre-sale (\$100 for a full meal with turkey, garlic truffle ulu mashed potatoes, Portuguese sausage stuffing, gravy, cranberry starfruit jelly and bread pudding with Waihole guava anglaise), Whole imu turkey pre-sale (\$40)

Waimea Middle School Thanksgiving Imu

Reservation deadline 11/16

Foods must be thawed

67-1229 Mamalahoa Hwy., Drop-off Wed., 11/21, 3-5pm; Pick-up Thu., 11/22, 8-9am; \$20, 937-2833

Haili's Hawaiian Foods Thanksgiving Imu Turkeys For Sale

Reservation deadline 11/18

760 Palani Ave., Pick-up Thu., 11/22, 9am-noon; \$55, 735-8019

Price covers 20+ lb. turkey or 12-15 lb. ham, imu in Wai'anae, but pick-up at Kapahulu restaurant

Thanksgiving imu service would have to belong to Castle High School, where a \$15 roasting fee gets a family a spot to cook their bird, Hawaiian-style. CHS's imu has been going strong for about 25 to 30 years now, and the local community has come to rely on the yearly event. Imu coordinator and agriculture teacher Colby Kagawa strongly believes in fostering a tightly knit group of close families from the area. "I don't really advertise [our imu] because we only have 300 spots, and I'd rather take care of my community first." Not that there's much need to advertise, since CHS's Thanksgiving imu sells out every year and locals begin to call in with inquiries starting in early September. "The community [tries] to support the school, and the agriculture classes, too," he says.

Also on the Windward side is the imu at Enchanted Lake Elementary School, only their third—it takes time for word of mouth to spread and solidify the news. But coordinators Nachele and Shawn Hefner, a wife-and-husband team, seem optimistic, observing that, "the people who do take part really enjoy it, since they don't have to drive far and don't have to cook their turkey," Nachele says.

The big easy

But for some, Thanksgiving is a time of complete laziness with absolutely no effort, and there is nothing wrong with that. In this case, there's no need to even buy a turkey beforehand. Simply pick up the phone, order a turkey or ham from Haili's Hawaiian Foods and a spot in their imu is simultaneously reserved. All that's left to do is wait, sleep, and redeem a bird on Thanksgiving morning. Having been in business for more than 60 years, the family-run Haili's has held a Thanksgiving imu "for a very, very long time," Lorraine Haili-Alo says. Even more impressive than their time-tested legacy, Haili's donates unsold turkeys to the imu at Kailua and Castle High School if surplus inventory permits. Talk about partaking in the holiday spirit and encouraging community ties—all of these civic-minded ventures are walking it. ■

The Straight Dope

By Cecil Adams

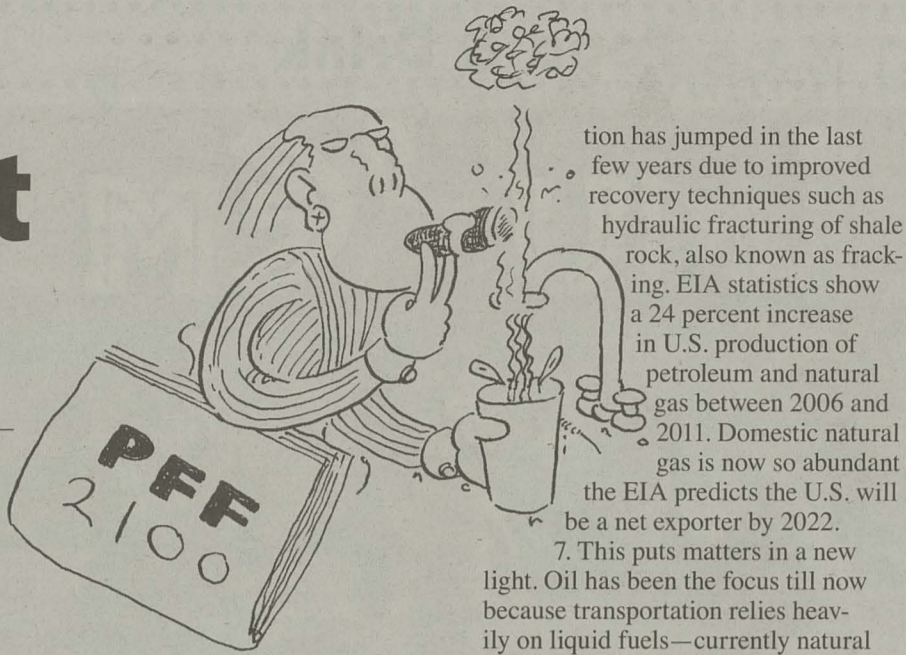
What's the current thinking on peak oil? Your column six years ago led me to think the petroleum tap was running dry and we'd soon be trading in our cars for bikes and roller skates. Now high-profile opinion types like David Brooks and Fareed Zakaria are making it sound like we've got nothing to worry about, what with fracking and dropping natural gas prices. Were you being an alarmist then, or are the optimists kidding themselves now?

—David Wargo

Me, alarmist? Never. I just emphatically point out the facts. However, the situation has changed since my 2006 column on peak oil. Let's take it step by step:

1. Peak oil is the point when oil production stops increasing and starts falling, with potentially dire economic consequences. That day will arrive eventually; the question is when.

2. Pessimists note oil production is tapering off or declining in many parts of the world and anticipate a peak soon—not long ago, some thought it would happen any day. However, people have been making gloomy forecasts for years, and virtually none have panned out.



3. The exception was in 1956, when geophysicist M. King Hubbert introduced the concept of peak oil in a famous paper. Drawing on analyses of U.S. petroleum reserves plus some informed conjecture, he correctly calculated domestic oil production would peak in 1970.

4. Global petroleum estimates were much fuzzier. Hubbert thought the "ultimate recoverable resource" for world oil was 1.25 trillion barrels; most reports I see now say it's at least 2 trillion, perhaps much more. His prediction that global oil production would peak in 2000 was accordingly way off.

5. The official word is we haven't reached peak oil yet, and probably won't for a while. The U.S. Energy Information Administration says world oil production was about 85 million barrels per day in 2011, and predicts a steady if slowing increase to 99 million barrels per day by 2035—as far out as the forecast goes.

6. Now for the part no one anticipated in 2006: U.S. energy produc-

tion has jumped in the last few years due to improved recovery techniques such as hydraulic fracturing of shale rock, also known as fracking. EIA statistics show a 24 percent increase in U.S. production of petroleum and natural gas between 2006 and 2011. Domestic natural gas is now so abundant the EIA predicts the U.S. will be a net exporter by 2022.

7. This puts matters in a new light. Oil has been the focus till now because transportation relies heavily on liquid fuels—currently natural gas is mostly used for heating and electricity generation. However, it can also be used to power vehicles—some transit agencies use compressed natural gas to fuel buses. So we should really be talking about peak oil and gas. When might this occur?

8. My assistant Una dug through the statistics and established the following. First, as of 2005, ultimate recoverable natural gas in the world was between 8.5 and 12.5 quadrillion cubic feet. Second, between pre-fracking 2000 and frack-happy 2010, U.S. proved natural gas reserves increased 72 percent.

9. We then commenced arguing. I noted fracking was now mainly confined to the U.S., due partly to scruples about contaminated groundwater and such. Let's suppose the world gets over all that and starts fracking as much as we do, with the result that world recoverable gas reserves jump at the same rate as U.S. proven reserves. That would give us 17 quadrillion cubic feet.

10. This was too cavalier for Una. The most she'd concede was 12.5 quadrillion feet, the equiva-

lent of 2.3 trillion barrels of oil.

11. Fine, I said. But another fossil fuel can also be liquefied and used for transportation in a pinch, namely coal. What's the recoverable world stash of that? One trillion tons, Una said, the equivalent of 3.3 trillion barrels of oil.

12. By now it had dawned on us the limit of importance wasn't oil, or oil plus gas, but all fossil fuels taken together. We computed global recoverable fossil fuels as follows: 2 trillion barrels of oil + 2.3 trillion barrel-equivalents of natural gas + 3.3 trillion barrel-equivalents of coal = 7.6 trillion barrel-equivalents total.

13. Finally we (well, I) took a stab at estimating peak fossil fuels, which I called PFF, or "piff." Much depends on developments in the world economy, conservation, alternative fuels, and who knows what else, but I optimistically predicted PFF wouldn't occur till 2100.

That kicks the can down the road. However, let's remember a few things. One, if we've burned through half the planet's fossil fuels by 2100, our problem won't be global warming, it'll be global scalding. Two, fossil fuels provide the bulk of the energy for everything—transportation, heating, electricity. Looked at in that light, 2100 isn't that far away.

The market will remind us. Although natural gas now is cheap, long-term energy prices due to growing world demand will inexorably rise. That noise you hear? Perhaps you thought it was the ringing of the cash register. Ah, no. It's tick tock.

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.

FREE WILL

ASTROLOGY

by Rob Breznsky

ARIES
(March 21-April 19):
In old Christian and Islamic lore, the dove was a symbol of the holy spirit. The bird was considered so pure and sacred that the devil, who was an expert shapeshifter, could not take on its form. The dove had a different meaning in other traditions, however. Among the ancient Greeks, it had a special relationship with Aphrodite, the goddess of love. In Rome, its eggs were regarded as aphrodisiacs. Drawing on all these meanings, I'm nominating the dove to be your power animal in the coming week. You will have an excellent chance to intensify your connection with divine truths through the power of love and eros—and vice versa.

TAURUS
(April 20-May 20):
Your next assignment is to deepen and refine your relationship with your temptations. That doesn't mean you should shed all caution and simply give in to them. Rather, I'm suggesting you escape the bind that makes you feel like you have to either ruthlessly repress your complicated longings or else thoroughly express them. Is there an in-between position you can find? A way you can appreciate the mysterious gift that the temptations confer and not be miserably obsessed by them? A perspective in which you're neither tormented by guilt nor driven to compromise your integrity?

LEO
(July 23-Aug. 22):
This horoscope is not an advertisement for ceremonial shovels. I am

receiving no payment from a ceremonial shovel company for suggesting that you procure a customized engraved gold digging tool for your own personal use. And I will feel fine if you don't actually get a real one, but instead merely imagine yourself wielding a pretend version. The fact is, Leo, the coming weeks will be an excellent time to do a groundbreaking ritual: to dig up the first scoop of metaphorical dirt in the place where you will build your future dream house, masterpiece, or labor of love.

VIRGO
(Aug. 23-Sept. 22):
I don't think you're fully aware of the game you've been immersed in. You may even be in denial that you're playing it. If I'm right about this, please make it a priority to acknowledge what's going on and identify the exact nature of the game. You can't afford to be innocent about the subterranean forces that are in motion. It's especially important not to be too nice and polite to see the complicated truth. Please note: There's no need to be a cynical shark—that would be as inappropriate a response as being a sweet little lamb. But you should definitely activate your jungle senses.

LIBRA
(Sept. 23-Oct. 22):
On Reddit.com, someone asked

all the right ways.

AQUARIUS
(Jan. 20-Feb. 18):
James Joyce was a great novelist but not much of a fighter. He picked a more imposing and athletic buddy to go drinking with, though: Ernest Hemingway. If the two men encountered any alcohol-induced trouble, Joyce would slink behind his friend and yell, "Deal with him, Hemingway, deal with him!" I don't anticipate that you'll be in the vicinity of any bar scuffles in the coming week, Aquarius. But I do think you would benefit from having a potent and persuasive ally on your side. It's time to add some heft and clout to your arsenal of resources.

DISCES
(Feb. 19-March 20):
Is it possible that you have been too receptive and empathetic for your own good lately? I mean, I love how attuned you are to the ebb and flow of subtle energies—it's one of your most winsome and powerful qualities—but I fear you may be going too far. As heroic as it might seem to be the most sensitive and responsive person in a ten-mile radius, I'd rather see you work on being more self-contained right now. That's why, for a limited time only, I'm recommending that you turn the full force of your touchy-feely solicitude on yourself.

SAGITTARIUS
(Nov. 22-Dec. 21):
"They will say you are on the wrong road," said poet Antonio Porchia, "if it is your own." I suspect you may have to deal with wrong-headed badgering like that in the coming weeks, Sagittarius. In fact, you could experience a surge of discouraging words and bad advice that tries to shoo you away from the path with heart. Some of the push may come from enemies, some from friends or loved ones, and some from deluded little voices in your own head. I hope you won't be demoralized by the onslaught, but will instead respond like a brave hero who uses adversity as a motivating force.

CAPRICORN
(Dec. 22-Jan. 19):
I'm sure you've got thousands of practical details to attend to. Your schedule may be as busy as it has been in months. But I hope you will find time to do what I consider essential to your well-being, and that is to wander and wonder. In fact, let's make that your motto: *to wander and wonder*. Even if it's just for a few stolen moments between your serious appointments, allow yourself to meander off into the unknown and marvel at all the curious things you find. Be on the lookout for high strangeness that thrills your imagination, for exotic pleasures that titillate your lust for novelty, and for fertile chaos that blows your mind in

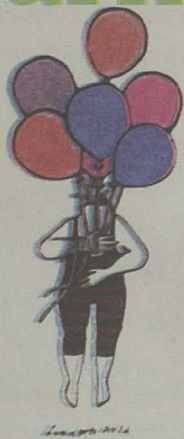
SCORPIO
(Oct. 23-Nov. 21):
An environmental organization in New Zealand found that the local fishing industry wastes about 70 percent of its haul. In contrast, Iceland manages to use 96 percent of every fish caught. For example, New Zealand companies throw away most of the liver, roe, and heads of the fish, while Iceland has come up with ways to take advantage of all that stuff. Judging from your current astrological omens, Scorpio, I conclude that it's crucial for you to take your cue from Iceland rather than

ISLAND WISE

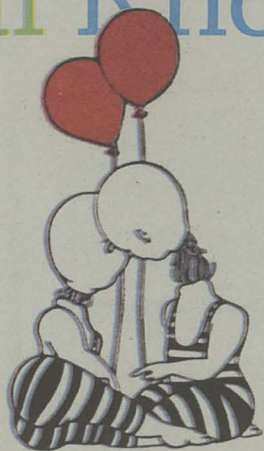
ON THE WALL

JAMES CAVE

Carnival Knowledge



Kris Goto 2014



Kris Goto 2014



3 of more than 20 pieces from Goto's new Carnival Series

Illustrator Kris Goto lives not between the lines, but within them. Her contours follow the curves of a theme that wanders through phases, each connecting with its sequel. A few years ago, she drew leaves and trees drowning in litter (her "ecologic phase") before her attention led to the fluidity of surf, and the girls who ride it. She then went to drawing swimming, yet anguished women swimming through Medusian hair. She drew the witch for our Halloween Guide; all I said was that we wanted a witch. She add-

ed the ikaika helmet, the hook-nose and the signature Goto hair. In her first cohesive solo show, the Carnival Series, opening at The Manifest on Nov. 16, Goto adds color to her scenes in bright green, blue and red balloons, taunting a marauding set of brooding, stunted people. They grasp and claw at the balloons, which Goto says symbolize a form of dependence or crutch. "It's what people cling to," she says. "Whatever you really need—hope, coffee, a boyfriend ... I think that when people stop

to look at [the pictures], they'll really appreciate that we all cling to something, and whatever it is, it takes us to where we think we need to be." In Goto's scenes, on view through Dec. 10, utopia is a recalcitrant balloon that taunts the bleak and lonely lives of her characters, rising up and drifting away from those that seek it hardest.

— James Cave

Opening reception Fri., 11/16, The Manifest, 6–8pm, on view through 12/10, kris-goto.com

SOUND WAVES

New Music

Local music is more than slack key and native yodels. Here are three new releases showcasing our musicians' boundless creativity.

Quadraxonix

Blues in the Ragas

Once the resident band for the old Havana Cubana in Chinatown, Quadraxonix blends jazz, hip hop, funk, African, latin, rock and south Asian music with ragas, or emotional Indian melodies, on their second full length release. For fans of Santana and Ravi Shankar. quadraxonix.com

Taimane

'Ukulele Dance

'Ukulele virtuoso Taimane Gardner debuts with a release that ranges from original compositions to some by Lalo Shifrin, Led Zeppelin and Bach.

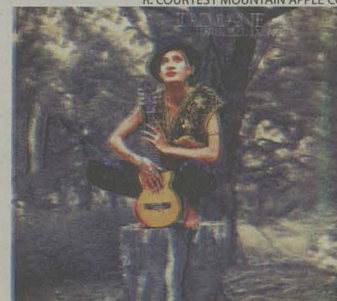
If you've ever seen her in concert, enjoy that energy as it's captured here. It's as if Eddie Vedder snorted fairy dust with a flamenco dancer. taimane.com

Johnny Helm

Banyan Tree

Helm's EP reflects the soft, sad, acoustic singer-songwriter style that you know from his live spots in Chinatown and Waikiki, minus the emotional whip-lash from his often hilarious, wise-cracking, self-deprecating crowd work. johnnyhelm.com

— James Cave



L: COURTESY QUADRAPHONIX; R: COURTESY MOUNTAIN APPLE CO.

IN HER WORDS

Melissa May White

Melissa May White had a seed of an idea to water and grow our local fashion industry by creating within it an organization that supports and connects new talent with the larger fashion establishment. Through their Hawai'i Fashion Incubator (Hifi), White and co-founder Toby Portner have proven an integral driving force behind the current fashion resurgence, leading up to a possible Hawai'i Fashion Month, later to be heard more about in the coming months.

— James Cave



DALLAS NAGATA WHITE

I had first read about this idea of a fashion incubator in *Womens Wear Daily*, a fashion industry trade newspaper, and when Toby and I met, I shared the idea and thought it would be what Hawai'i needed. There were no resources at the time; there was no place

we could go to find out who to connect with in fashion or what was happening. "There's a renewed sense that fashion can be a major part of Hawai'i's identity and economy now. We've got the right ingredients, such as an established industry base, emerging design-

ers with a lot of talent that are proving themselves, access to Asian markets and an excited interest about Hawai'i as a fashion destination. The work Hifi has done over the last 6 years has been about building community and providing resources to these designers and other fashion professionals, thereby feeding the mulch that is helping to grow the industry. "One of our tag lines is promoting Hawai'i fashion as art and industry, and we've always seen it that way. If you look at

our initiatives, they're not just about promoting business. We have educational programs, for example. For us, it's about raising the bar for fashion and getting people excited about it, whether they're eight years old and learning to sew, or an established fine artist. It's important to support all parts of the industry, from its enthusiasts to its professionals. "This year is a big year for local fashion. There are a lot of new collaborations happening between Hifi and the State Department of Business, Economic Development and Tourism (DBEDT). The state has really gotten on board and is excited about supporting fashion in a way that hasn't been seen since the 1960s and '70s really, when aloha wear was booming and

we had the Governor's fashion awards, and the state had all sorts of resources to support fashion. Senator Will Espero has been pushing for a long time to think about doing something like a Hawai'i Fashion Month (HFM). That's now in the works, so we're really excited. HFM is something we want to get the community's input and feedback about from the beginning, so you'll see it popping up in social media before too long. We're just excited that some of the things we've dreamed about from day one are finally starting to come to fruition." melissa@hawaiiifashion.org Hifi COOP, Ward Warehouse, 1050 Ala Moana Blvd., second floor above T&C Surf

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THIS MODERN WORLD

by TOM TOMORROW

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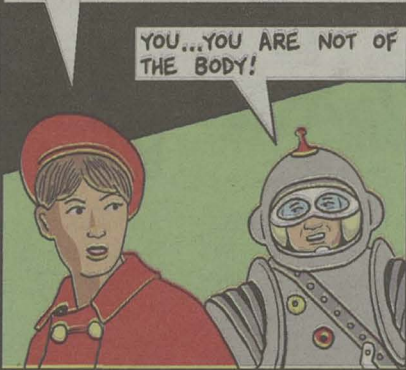
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THEY BELIEVED IN THE WORLD THEY HAD CONJURED UP, AND WERE PERPLEXED WHEN OTHERS DID NOT.

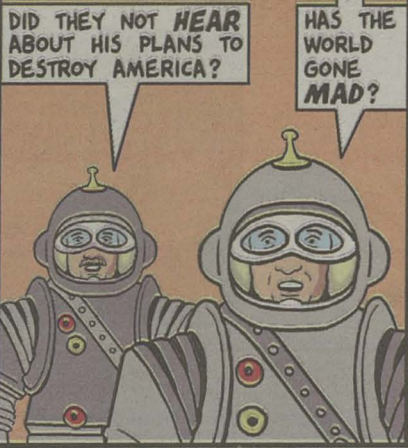
SO HE'S A SECRET MUSLIM FUNDAMENTALIST WHO WANTS EVERYONE TO HAVE ABORTIONS AND GET GAY MARRIED?



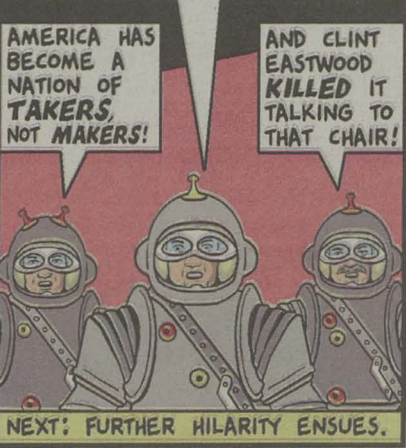
AS ELECTION TIME NEARED, THEY WERE CONFIDENT OF VICTORY. MICHAEL BARONE HASN'T SEEN MANY OBAMA SIGNS ON CAMPUSES!



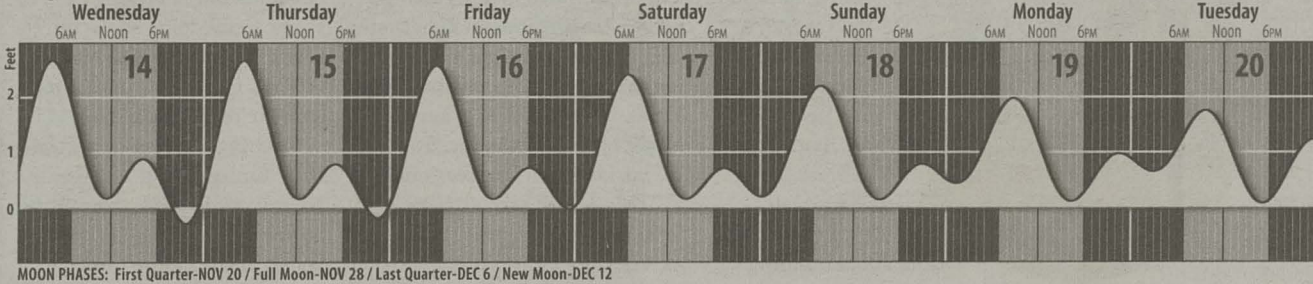
AND THEN REALITY INTRUDED. WAIT--VOTERS **DIDN'T** DECISIVELY REPUDIATE THE MARXIST USURPER?



NATURALLY THEY RETREATED EVEN DEEPER INTO THEIR BUBBLE. ROMNEY LOST BECAUSE HE WASN'T A **REAL** CONSERVATIVE!



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