



It will read your mind

Return of the Alphonso

Chef Roy Yamaguchi's
Hawaiian fusion cuisine

Phones that point to Mecca

World's greatest athlete
prefers a simple family life



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Technology in Asia

Anthropologist Genevieve Bell is among a sizable group of scientists employed at leading technology firms, in Bell's case, Intel. Anthropologists challenge companies to question their assumptions about themselves, their products and, more important, their customers. Bell studies the use of technology in far-reaching parts of the globe, and having spent years crisscrossing Asia, she points out differences that change the adoption patterns of PCs and phones.

For instance, Intel recently partnered with a Chinese firm to build a PC that addressed Chinese parents' concern that having a computer in the house would interfere with their children learning Mandarin. Learning Mandarin is incredibly important, and parents worry that a computer is a distraction until the language is mastered. A physical locking mechanism was designed to switch the computer between



Genevieve Bell

an ordinary open-to-everything mode and an "education-only" mode. Problem solved.

Here are more of Bell's discoveries:

- Homes are smaller. "If your home is only 400 to 600 square feet, you make very different choices about what kind of technology you buy and what you do with it."
- While Western cultures prize individual ownership of laptops and phones, the Asian families Bell interviewed favor a joint family computer, despite having the economic resources to purchase more than one.
- Communal ownership has direct implications on what privacy means to different cultures. Bell found that in countries like Indonesia, it's quite common for entire families to have a single phone and e-mail account.
- Government often plays a significant role in influencing people's access to technology. Bell notes that in both Singapore and Korea, the remarkable proliferation of broadband has been made possible by the government.
- Bell says plenty of cutting-edge technology is coming out of countries like India, China and Korea, not just the U.S.
- Some of the newest cell phones can orient you to Mecca, remind you to pray five times a day courtesy of a built-in alarm, and then turn themselves off for 15 minutes so there's no chance of your prayers being disturbed.
- In Asia, technology supports ancient cultural practices: online memorials to deceased ancestors; phones with a lunar almanac; and using Web casts to have your house blessed. And there are a number of temples across the region that maintain Web sites allowing devotees to make devotions and spiritual pilgrimages.

Lesley Scott, editor-in-chief of Fashiontribes.com, served as a major contributor to this story.

It will read your mind

Mind control has been a shaky enterprise going into the 21st century, but Tan Le and a group of hi-tech pioneers are on the verge of a breakthrough. Disregard the notion that we are talking about the onerous task of controlling people, as in sending subliminal messages to buy Froot Loops instead of Cap'n Crunch. In Le's case, the objective is to control objects within the environment with no more than brain signals, those signals being scrupulously monitored by a neuro-headset. This sounds confusing, but an example makes it easier to understand.

First, however, about that headset. It is a sleek and nearly fashionable device dubbed the Emotiv EPOC, and it uses a set of sensors to tune into the electrical signals that are naturally produced by the brain. It connects wirelessly to most PCs, and it detects thoughts, feelings and expression, which



Tan Le with the Emotiv EPOC

isn't an easy thing to do. The brain produces gazillions of signals at any given second, and monitoring just a few is like "listening to all the phone conversations in New York at once and trying to pull just a few of them out," as Allan Synder, one of Emotiv's co-founders, tried to explain in a recent Inc. Magazine cover story.

By wearing the EPOC and using software that interfaces with physical devices, a person can do a number of things without lifting a finger, like controlling characters and objects in a video game. In fact, gaming is one of the first markets Emotiv will tackle sometime in 2009, but it won't be the last. Le envisions practical applications in the medical industry and manufacturing — any place where thought control will save time, increase safety or produce greater accuracy.

Believe it or not, Le is in a race against time to get the EPOC in the hands of consumers before competitors. There are other firms working around the clock on neurotechnology, but Le isn't overly concerned. She is confident that Emotiv will offer the most advanced product available any time soon.

Learn more about Le at www.emotiv.com.





"Bridging Shanghai," "Hiking Hwang Shan" and "Across the Bridge" by Gregory Burns

A summer in the land of dynasties

It was a typical decision that any American 26-year-old has to make — join the Peace Corps or study Chinese painting in Taipei. With no inherent yearning to be an artist and realizing that a career in art isn't exactly a lucrative proposition, Gregory Burns made the logical choice and set off for Taipei in 1984. The plan was to study for a year and head back to the States, but, as they say, a funny thing happened on the way to becoming an internationally acclaimed artist. He never came back.

Since making that decision, Burns has toured and painted all over the world, never letting his limited mobility hinder his learning. Burns contracted polio when he was 1 year old and walks with crutches. As a matter of fact, polio never curbed his rapacious appetite for adventure, even as a child.

"I border on being an overachiever," says Burns. "Perhaps it all started when, petrified at the age of 4, I would ride the roller coaster simply because my older brother wouldn't.

In time, I graduated to climbing mountains, competing internationally as a swimmer and backpacking over land throughout Asia for 16 months at a stretch. No doubt part of it is comes from a need to overcompensate or a need to prove myself." Burns and Asia make a love affair best described in Burns' own words:

"In June 1985, I started off on what I thought would be a summer in China. I flew to Hong Kong, then sailed to the Philippines and back as a crew member on the 150-foot sailboat Ji-Fung. Soon after, I took a barge up the Pearl River and entered China for the second time in my life. Fortunately, the Mandarin I'd managed to learn in Taiwan afforded me enough communication skills to find toilets and buy train tickets. I traveled all over Eastern and Central China for two months, climbing three of China's five holy mountains. I hitchhiked on a truck into Tibet and spent several weeks painting in the marvelous monasteries and temples there while interacting

with cheerful monks. Chartering a dilapidated bus, I joined a group of travelers and bounced for five days across Southern Tibet before hiking over the pass into Nepal.

"I spent the first three days in my lodge in Katmandu, painting a picture of 'Fishtail Mountain,' which I then traded for a Pentax camera with a 200-millimeter zoom lens. I then spent a month trekking, painting and photographing in the Himalayas. By this time, summer was over, but I was so close to India that I decided to venture south. I spent the next nine months living in various ashrams, Sikh gurdwaras and train stations while traveling the length and breadth of India. It was not unusual to spend three days stuffed into the luggage racks of an overcrowded train in order to reach the other side of the continent and some sacred site."

More of Burns' art and story can be found at www.gregoryburns.com. His wife, Angie Tan, is a photographer and also of international acclaim.

Jikatabi are now works of art

These are not shoes for bovines. These are really cool jikatabi, or Japanese work boots, that are not yet on American store shelves. Hundreds of styles and fashionable colors are available; however, at www.sousou.co.jp, you might want to have an interpreter at your side if you can't read Japanese. The cleft toe is the hallmark feature of jikatabi. The design allows workers to gain extra control over their foot movements and a better grip on any surface. Traditionally, jikatabi come in boring colors and fasten well up toward the knee (ugh), but SOU SOU, a firm specializing in footwear, has created a sensation by adding vibrant colors and designs, as well as more comfortable fastening systems. Order online today, or wait a few years for them to show up in the States.





"Hang in There" by Ela Shah

Lyrical lines and architectural structures

Ela Shah is a native of Mumbai, India, which was formerly known as Bombay, a name still widely used. Located on India's west coast, Mumbai is considered the financial capital and entertainment center of the country. With a population of almost 14 million people, Mumbai is one of the most populous cities in the world.

Shah began her painting career at an early age and learned Indian miniature painting techniques as well as various Western styles. After receiving her B.S. degree in psychology and fine arts from India, she traveled around the world and subsequently moved to New Jersey, where she received an M.A. in sculpture from Montclair State University.

Since becoming an American citizen, it's very natural for Shah to incorporate into her works of art elements from her Indian heritage alongside Western influences. Gail Stavitsky, the chief curator of Montclair Art Museum, recently stated, "I am really intrigued by the multicultural element of her work; she is able to create a bridge between her Indian background and her American home."

Today, Shah's artistic technique combines multi-layered sculptures and paintings of beautiful people engaging in joyous occasions, both of which are apparent in the three images featured: "Hang in

There," "At the Click of a Mouse" and "Home Is Where the Heart Is."

"Most of my work that deals with issues of faith is about search and survival. The work is spiritual, but the notion of religiosity is universal rather than specific in nature. These large architectural structures are structures of faith for me — faith in oneself, humankind and divine power," she explains, adding, "At times, Indian gods and goddesses go hand in hand with American pop culture icons such as Big Bird and Spider-Man, because they both symbolize hope and justice."

Although Shah's sculptures appear comical or humorous at first sight, on a deeper level, they address important religious, political and cultural issues created by our globalized society. Shah's hope is that future generations will view her artwork as representations of contemporary mythology. Aside from sculpture, Shah also creates wall works and hanging mobiles that depict how women maintain their faith. Women are paired with Indian goddesses who can perform many impossible tasks. These works, which can be seen on Shah's Web site, www.elashah.com, depict the hopes, fears and pains of the artist's own femininity, as well as her own confusion. They address the plight of the modern American woman, including the struggle to balance family life and career goals.

Also noteworthy in the three works we feature by Shah is the unique, mystical context where each contains a multitude of symbols, including snakes, ladders, puzzles or collapsing towers. Shah elaborates, "After my daughter was bitten by a cobra, the image of a snake appears in many of my works. Fire and the ritual of burning and purification are important aspects of my work as well. Within myself I am in constant need to burn and resurrect fragments of my past and identity. These burnt images are symbolic of purification and transformation. I search myself through art and it helps me survive and have faith in this confused and often contradictory world."

"At the Click of a Mouse" and "Home Is Where the Heart Is" by Ela Shah



Ela Shah



"Curious" by Salma Arastu

Salma Arastu, also a native of India, was born in the state of Rajasthan, which is on the west coast and just north of Mumbai. Rajasthan is the largest state of the Republic of India in terms of area. It encompasses most of the area of the large, inhospitable Great Indian Desert, which has an edge paralleling the Sutlej-Indus river valley along its border with Pakistan. Arastu graduated with an M.S. degree

in fine arts from Maharaja Sayajirao University, Baroda, India. Her work with continuous and lyrical line is influenced by a combination of her native culture and her residence in Iran and Kuwait after marriage.



Salma Arastu

Arastu shares a few words about her lengthy career, "I have been painting for thirty some years. I have traveled extensively in India, Iran, Kuwait, the UK, Germany and I currently reside in California. I have lived for long periods with amazing people and fascinating communities. Miniature art, folk art and Arabic calligraphy are three strong influences on my art, adopted along my journeys. All textures and all colors are assimilated on my surfaces."

At birth, Arastu was given the challenge of a left hand without fingers. Seeing the unity of an all-encompassing God, she was able to transcend the barriers often set forth in the traditions of religion, culture and the cultural perceptions of handicaps. Her personal triumphs have been defined and shaped by the simple principle of faith in the divine. As a woman, a Hindu, a Muslim and a multicultural artist, she sees the events of 9-11 as providing a unique opportunity to create harmony and world transformation through the expression of the universal in her art.

Arastu's works featured in *Unity* and on her Web site, www.salmaarastu.com, are inspired by miniatures from the Rajput-Mughal era in India and Persia. She explains, "Since childhood I have always been drawn to these precious, jewel-like paintings because

of their intricate details and lyrical compositions. In this series of compositions on square boards I bring the stories out from the surfaces by giving them three-dimensional effects."

"Curious," created as a triptych, is a memory from Rajasthan where a group of women are looking through the privacy screen. The scene is intended to evoke a sense of viewer curiosity to know what is happening on the other side. "The Courtyard" was inspired from the Lord Krishna and Radha's miniature paintings from the Rajasthani School in the 16th century. In "Tehran Bazaar," Arastu recreates the marketplace, which was a fun location to visit as it contained several small shops with lots of different items. Arastu moved to Tehran after marriage and some of her fondest memories occurred there.

Arastu has an undefined energy that inspires her to fill the surface of the canvas with moving lines and penetrating textures. She applies layers of colors and then embroiders with pen and ink. She engages in this ongoing process of layering different materials to nicely bring out subliminal images.

Arastu further elaborates, "Some works are direct influences of Indian folk or miniature art. Others are total abstracts. In my efforts, I have tried to blend Eastern spirituality and Western techniques of painting learned over the years. Through the contrasting elements in my work, I yearn and search for unity and when that unity or balance is achieved, it brings about a tranquility and joy."

"The Courtyard" and "Tehran Bazar" by Salma Arastu



Not to start a mango war, but ...

In the Indian epic Ramayana, Lord Rama spends 14 years in exile in the forest before he can claim his throne. Alphonso has had to wait for 17.

The long wait is finally over. On May 1, 2007, U.S. Secretary of Agriculture Mike Johanns welcomed the first Indian Alphonso mangoes arriving through American ports. Legally.

(I am not counting the undocumented ones smuggled in between layers of dirty laundry by innocent-looking, gray-haired aunties.)

Nixon might have gone to China, but Bush will be remembered forever by Indians as the president who said, "We look forward to eating Indian mangoes in America." Nine words that ended almost two decades of homesick cravings. Along the way Bush also signed an India-U.S. nuclear cooperation deal, although some Indians feel that was just the side agreement to the mango deal.



Sandip Roy

The near hysteria in the Indian diaspora proves it. The community is practically in a state of fruity euphoria. "It dribbles down cheeks, lips, neck and hands and I am lost in dizzying joy," oozed Prem Kishore in the weekly India Post. A community known for spelling bee prowess and a Booker prize or two suddenly has new bragging rights. "I used to believe that true mango lovers could sue American groceries for false advertising — the tasteless, fibrous, tart and flavor-challenged fruit they sold did not deserve the name of mango," former United Nations Under-Secretary General Shashi Tharoor quipped for the South Asian Journalists Association (SAJA).

Those are fighting words. I would have expected a suave multilateralist like Dr. Tharoor to be a little more diplomatic. In our rush to crown our mango the "king of fruits," we could be sliding dangerously close to Mexican- and Filipino-mango bashing. It has sparked some intra-ethnic rumbles already. Even the Indians can't agree on which mango is best: We are already hearing the rumblings of civil war. "The best mangoes are of course the basic Hyderabad be-nishaan. This Alphonso craze, I just don't get it," writes Shilpa Mankikar on the SAJA blog. My head is already spinning. India has about 1500 varieties of mangos, including 1000 commercial ones. I feel like we are entering the surrealism of Mango Idol.

I hope that if the American market takes off, it won't suck the best mangoes away from the giant piles of mangoes on Mumbai streets that are the hallmark of an Indian summer. The New York Times already talks about Alphonso mango trees being planted in Mexico. Does that mean mango maquiladoras will be shipping crates of mangoes to the United States while the original Alphonso is shunned, perhaps one day even sued for copyright or patent violation? I still remember the fights over patents on turmeric and Basmati rice.

I savored that first mango of summer in 2007, its cold orange-gold flesh the only thing that made those sweltering muggy days tolerable. The loss of that taste was in some ways the price of immigration. Of course, I was in India at the time, but now I can sometimes find an Alphonso at my local Costco!

Sandip Roy is an editor at New America Media and host of its radio show UpFront on KALW 91.7 FM in San Francisco. He writes for Indian publications and is a commentator on NPR's "Morning Edition."



Alton Brown's mango chutney recipe

Chutney, the chameleon-like condiment that can enliven meats and breads, is a native of India. This recipe is from the Food Network and makes 4 cups.

- 4 pounds fresh mangos, ripe but not too soft, peeled
- 3 tablespoons vegetable oil
- 1 teaspoon chile flakes
- 2 ½ cups medium diced red onion
- ¼ cup minced fresh ginger
- 1 cup small diced red bell pepper
- 8 ounces unsweetened pineapple juice
- 4 ounces cider vinegar
- ½ cup brown sugar
- 1 ½ tablespoons curry powder
- Kosher salt
- Fresh ground white pepper
- ½ cup raisins or golden raisins
- ½ cup toasted, roughly chopped macadamia nuts

Cut the mango flesh away from the pit. You'll have 2 large pieces and 2 smaller pieces from each mango. Roughly chop the flesh.

In a saute pan, heat the oil and add the chile flakes. Just toast to flavor the oil. Add onion and sauté until soft. Add ginger and bell pepper and sauté 1 to 2 minutes. Finally, add the mango and cook for 1 more minute.

In a separate bowl, combine the pineapple juice, vinegar, sugar and curry powder. Add to the pan and stir. Bring the mixture to barely a simmer and reduce for 30 minutes, stirring frequently. Season with salt and pepper. Add raisins and nuts and transfer to another container over an ice bath.



Cultural fusion

For Chef Roy Yamaguchi, a career in cooking was born from a coalescing of hormones and calculation: During high school, a good friend convinced him to take a home economics class in order to meet girls. Yamaguchi found a lifelong love, but not the kind he anticipated.

"Until then I didn't really know what I wanted to do with my life," he says. "But when my guidance counselor tasted a roast turkey dish I made, he told me that I'd found my calling."

It's a calling that has served him well: Twenty years after opening his first Roy's Restaurant in Honolulu, Chef Roy Yamaguchi is at the center of a culinary empire that stretches from the East Coast to the Far East: There are 37 of his Roy's locations in the continental United States, Hawaii, the Philippines, Japan, Guam and Hong Kong.



Chef Roy Yamaguchi

His phenomenally successful career is founded on fusing flavors distinct to Asia, Europe and Polynesia. Yamaguchi fathered Hawaiian Fusion Cuisine, an unexpected combination of exotic flavors and spices mixed with fresh local produce and an emphasis on seafood. Examples include Rare Ahi in Grapefruit Vinaigrette and Asian Herb Sauce, and Roy's Classic Roasted Macadamia Nut Crusted Mahi Mahi with Lobster Cognac Butter Sauce.

Fittingly, the fusion of disparate cultures is an ongoing theme in Yamaguchi's life: He himself is the product of a Japanese/American collaboration. His mother hailed from Okinawa, and his father, a career military man, from the States. Born and raised in Tokyo, Yamaguchi now makes his home in his father's home state of Hawaii.

The future James Beard Award winner came to this side of the world as a student at the Culinary Institute of America in New York's Hyde Park. For a 17-year-old kid who grew up in Japan, fusion was preceded by confusion. "There were so many foods I'd never seen before," he laughs. "The first time I tried an artichoke, I ate the whole thing! I couldn't understand how anyone thought it was good."

From there, he landed apprenticeships at prestigious kitchens like L'Escoffier and L'Ermitage in Southern California, making him a master of the art of French cooking.

"Because my dad liked to make dinner while I was growing up, I learned the flavors of Hawaii," Yamaguchi explains. "So when I started cooking, that was a natural foundation. Then I began incorporating French sauces into my dishes." And voila! Hawaiian fusion was born . . . followed by a few restaurants, a series of prestigious awards, a PBS television series and four cookbooks – soon to be five.

When he's not actually in the kitchen creating, Yamaguchi still has something cooking on all four burners: He just finished a nine-city Roy's 20th Anniversary Culinary Tour featuring special menus, guest celebrity chefs and the Aloha Kitchen Challenge, an opportunity for culinary students to win internships. He also serves on the board of directors for Grow for Good, a national initiative dedicated to supporting local farms and encouraging sustainable agriculture. And he is a trustee for his alma mater, the Culinary Institute of America.

For more information about Roy Yamaguchi, Roy's Restaurants or Hawaiian fusion cuisine, visit www.roysrestaurant.com.



Seared ahi with lilikoi–shrimp salsa

"It seems a shame that the bright, vibrant, carmine color of raw tuna turns an indifferent brownish white when it's cooked" says Yamaguchi. "So I like to make up for this by serving tuna rare in the center and with colorful accompaniments whenever possible." Serves 4. Serve with rice if desired.

- 1 ripe passion fruit, halved
- 4 ounces extra large shrimp (about 4 peeled, deveined and diced)
- ½ tablespoon olive oil
- ¼ cup minced Maui or other sweet white onion
- 1 large Roma tomato, peeled, seeded and finely diced
- 2 tablespoons finely diced scallion (including green parts)
- 1 tablespoon minced fresh cilantro
- 1 teaspoon Tabasco sauce
- Salt and freshly ground black pepper
- 12 ounces ahi tuna in 3-ounce blocks

Scoop the seeds and pulp from the passion fruit with a spoon and press it through a fine-mesh sieve. Reserve the juice (about 1 tablespoon) and discard the seeds and pulp.

Put the shrimp in a small bowl and toss with the olive oil to coat. Set a dry stainless-steel sauté pan over high heat and, when hot, add the shrimp. Sear, turning often until evenly pink, about one minute. Transfer to a non-reactive bowl and add the reserved passion fruit juice, onion, tomato, scallion, cilantro, Tabasco sauce, and salt and pepper to taste. Toss well to combine. Cover and refrigerate.

Put the ahi on a plate, coat with peanut oil, and season with salt and pepper to taste. Set a dry cast-iron skillet over high heat for 2-3 minutes and, when hot, sear the ahi for about 30 seconds on each side for rare, or about 1-1/2 minutes on each side for medium-rare.

Transfer the ahi to serving plates and spoon salsa over the tuna, letting the juices from the salsa run onto the plates.

World's greatest athlete. World's greatest dad.

As accomplishments go, Bryan Clay knows which title takes precedence. Clay, the decathlon runner-up at the 2004 Olympics in Athens, went to Beijing in 2008 and claimed the gold medal in that contest's grueling event. The Glendora, Calif., resident's winning margin — the largest at an Olympic Games since 1972 — was a whopping 240 points over silver medalist Andrei Krauchanka of Belarus. Clay's commanding performance landed him right where he wanted to be: in the center of the medals podium as “The Star-Spangled Banner” played after his victory.

Though Clay is now known as a gold medalist, he is not solely defined by the title. For this 29-year-old, one other role matters more: family man. He and his wife, Sarah, are the parents of preschooler Jacob and his younger sister, Katherine. “There is nothing better than to come home every day and have your kids say, ‘Daddy’s home!’” Clay says. “Just to see the smiles on their faces makes me happy. Makes me satisfied with life.”

Life has changed since Clay's return from Beijing. There have been more speaking engagements, more interviews, more opportunities to be “recognized while walking down the street.” But such encounters have minimal impact on the Clay household. “I’ve still gotta change diapers when I get home. Those are the kind of things that keep me grounded,” says the doting dad, even as he renegotiates contracts with sponsors such as Nike and Wheaties.

Clay was born in Austin, Texas and raised in Hawaii. He is the son of a Japanese mother — whose culture greatly influenced him — and an African-American father. The couple divorced when their son was in the fifth grade.

“For awhile, I didn’t really have any aspirations of doing anything,” he recalls. “I think that I was very much influenced

by the media ... that what I thought was success was making a lot of money. My view of being successful changed every day based on who was in the news.” His outlook started to evolve after he found his way into track and field. “As I became older and got through college,” says the Azusa Pacific University alum, “I started realizing that’s not what life is all about. I started to look around to see different qualities in men that I thought were good qualities. Those are the qualities I tried to grasp on to.”

After his silver-medal performance at the 2004 Olympics, Clay decided it was time to serve his community. He and a friend launched the Bryan Clay Foundation that, among other things, provides free sports-related activities for children. Most events, such as track camps and festivals, are held in Hawaii.

Though he’s relatively new to philanthropic pursuits, Clay has long been focused on having a family of his own. In the sixth grade, he penned an essay about his athletic aspiration and his dreams for life at home: “two kids, wanted to be married and wanted to be able to meet my wife every day for lunch,” he says happily. “To look back and know that that’s what I wanted out of life ... is absolutely amazing. I get to meet Sarah every day for lunch.

“... Life is good right now.”



This is not a ballerina.

But Eileen Miyoko would love to dance a few rounds with you, especially if you think you are the best women’s flyweight fighter in the world. Since going pro just three years ago, Miyoko quickly jabbed her way up the world rankings and is the firmly established Women’s International Boxing Association (WIBA) World Champion, at least as of this writing.

The former movie stuntwoman and New York Knicks dancer is no one to take lightly in the ring. She recently took a draw from previously undefeated Nadia Raoui of Germany, was defeated by Carina Moreno of California and Simona Galassi of Italy in back-to-back losses, but still retains her WIBA title with a record of 5-2-2. She was named the Most Inspirational Boxer in 2008. Her amateur record was 28-0, and she is a former Golden Gloves champion.

Miyoko is also known as the “Hawaiian Mongoose.” She was born in Honolulu in 1968, and she is married to Matthew, who probably doesn’t argue about taking out the trash.