

Reminder...

Meeting dates:

November

November 3, 2018, Saturday, 10 a.m.

OGSH Silver Anniversary, "Keishoo"

Hawaii Okinawan Center, Legacy Ballroom

Registration to attend has been extended. Form attached.

December

No meeting in December.

Rodney's Word of the Month

"Achaa nu neechi ami"

There will always be tomorrow.

*Introduction to Okinawa Culture, 2011
by Kyoko Hijirida and Tomoko Oshiro*

e-Newsletter

2018
OCTOBER



Okinawan Genealogical Society of Hawaii
c/o HUOC
95-587 Ukee Place
Waipahu, Hawaii 96797

OGSHnews@gmail.com

Meeting Report
Saturday, September 15, 2018

Attendance: 71

New Members: 2

Visitors: 8

August Treasurer's Report:

Income-Membership dues, donations, sales of Guide Book
and Short Stories

Expense - newsletter printing

Secretary's Report: Newsletter

Transcription by: David R.

Photos by Curtis S.

Membership Meeting Notice
Saturday, October 20, 2018
9 a.m.—12 p.m.
Serikaku Chaya

AGENDA

- I. Call to Order
- II. Secretary and Treasurer's Report
- III. Committee Reports
- IV. Announcements
- V. Speaker: Hiroaki Hara,
OPL and Obuchi Student East West Center
- VI. Discussion: OGSB
- VII. Research and Committee Work



Hiroaki Hara helping at the 2018 Okinawan Festival.

Mr. Hiroaki Hara is a Supervisor/Librarian from the Okinawan Prefectural Library in Naha, Okinawa. He was one of the OPL staff members who helped at the 2017 Okinawan Festival. They provided reference services for genealogy information.

Mr. Hara is a recipient of the Obuchi Student Scholarship and studying at the University of Hawaii to earn his Masters in Library and Information Science.

His presentation will be, "Post Battle of Okinawa Relief Efforts from Hawaii to Okinawa." He will elaborate on the recent Momoto Magazine issue that was dedicated to Hawaii for their contributions after World War II.

September 2018

Grant "Sandaa" Murata

Mark speaks better of me than me. I'm really thrilled this club was formed because it is your contribution to the Okinawan community, helping people find their roots. When I first started to do sanshin, that was something not too many people were interested in. One reason was people had to work. Now people have more time, so they can do it. I commend the work the society does. When I did my family's search, I had to go back to Okinawa and do all kinds of stuff. That's how I found my roots, but not completely. I got enough to attain the goal of finding my roots.



This year is a special year for me because of Gannenmono. Gannenmono is not talked about too much by Uchinanchus because the first Gannenmono were all from mainland Japan. They came in 1868 and in 1885 the first contract laborers arrived from Hiroshima and Yamaguchi area. The Uchinanchus came in 1900. This is what I understand.

I was born in 1962. Four days after I was born, I was adopted into the Murata family. My father's side is from Hiroshima and my mother's side is from Fukuoka. I was raised by them. My grandfather immigrated here and married my grandmother. They were nine years apart. Two days before I was born, my grandfather passed away in Hiroshima. He went there to visit right after retiring from work. Because of that, my father says I look like him. But I was adopted, so I couldn't.

My grandmother told me that grandpa was strict and that his children needed to learn about their roots. My father went to Palama Gakuen and he was a straight 'A' student, until one day he told his dad he wanted to quit. He saw no merit in attending Japanese school. The kocho sensei came to the house and he told my father to do something, but dad wouldn't do it. My grandmother thought that no matter what happens, whoever is going to be the grandson or the grandchildren needs to know about being Japanese. She used to come to me in the morning and take me to her room to talk to me in Japanese and listen to Japanese children's songs. When I went preschool, that was the first time I heard the song "Jack and Jill". I attended Wilson Elementary School and when I was in the 6th grade, my grandmother forced my dad to enroll me in Japanese school, Waiialae Baptist Nippongo Gakko. Now everyone says Nihongo Gakko. Now days we don't use Nippongo because has the connotation of being a time of war. Anyway, I attended Japanese school. While I was attending Japanese school, my grandmother introduced me to caligraphy, karate, and Japanese dance. I started to actually learn at seven, Japanese dance from a lady in Moiliili named Mabel Yamada. She was famous because she was the only female who taught male style of dancing. When my mother asked me about dancing, I told her I didn't want to dance like the girls. I wanted to dance the manly way. While I was doing that, I also attended bon dances.

My first sanshin instructor had a bon dance group. His name was Henry Masahara Higa. He would call me boysan and ask me if I wanted to learn sanshin and I said, "Nah". We used to go to parties where others would play shamisen. But all the people who would play shamisen were women. Theirs were the cat skin box. I came to my own conclusion that the men played the snake skin box. The men played the snake skin sanshin and the women played the cat skin shamisen. So when the next time Higa sensei asked me if I wanted to learn to play, I said, "I don't mind learning that".

My grandmother started taking me to Lanakila Center because she noticed that when we went to Okinawan dances, I enjoyed that more. I learned my first Okinawan dance from Shizu Kaneshiro. She was a 'kid's aunty' and played music that was different from what I heard at home. I started sanshin lessons with Higa sensei. I was taken there by George Shiroma who picked me up at my house on Ainakoa Avenue and took me to practice in Aiea and bring me home. The first time I went to my lesson, I came back and told my father, "Hey dad, I can understand Japanese pretty good, but I don't know what language they're speaking over there." Those issei guys used to use the words 'yura' and 'mira'. "Yura Mira" "Yura Mira". My friend told me that was an old Okinawa expression. That language was put into play by Hiroshima-ken people. Hiroshima people say 'you guys', they say, 'antara' and 'us guys' as 'washira'. So, what happened to the next generation guys, they say, "yura and mira". They just took off the 'ra' from antara. A lot of you guys thought your parents talked like that because you thought it was an Okinawan term but it was not. It was started by the Hiroshima guys. So when the Okinawan guys came to Hawaii, "Yura Mira" "Yura Mira", so then, the Okinawans did not have the patent on that.

I started to learn sanshin from Higa sensei. The issei guys were talking but it was no fun because I couldn't understand them. So, sensei said you should come practice on Sundays at Kawakami sensei's, a koto instructor. I went there and her class started at 10 o'clock and my sanshin class starts at 1pm. So Kawakami sensei comes and says, "You get time, you going learn koto." I didn't go there to learn koto. I asked Kawakami sensei, "koto for girls?" She said, "No. My instructor was a man". So, I sat over there and I really didn't want to learn from her. But now that I think about it, I studied with her for nine years. I got to pick up a lot. What was different was that for an issei, Kawakami sensei was able to attend school in Okinawa. She had all these kind of books and magazines that she shared. Today I wish I had them because they were thrown away. She had hundreds of program performance books and today I have people from Okinawa asking about them. It had what sensei performed...who came from Okinawa. That was gold to educators. Some of the stuff I remember. That's why Mark says I should write a book or you going forget.

I realized if I wanted to learn about this music and sing this music, I had to learn what the song is about. So, I had to learn Uchinaaguchi. So, whatever the older people talked about, I would write every single vocabulary word I could put down. The next problem was how you going put the sentence structure together. That was the most important part. "What I going do now?" There is a place in Like Like Square called 'Japan Video'. That was the only place that had "Okinawa Shibai" videos. Okinawa Shibai is a theatrical style that is more modern. The plays were in Uchinaaguchi. I used to borrow the Shibai tapes that were in Uchinaaguchi and figure out how they used their vocabulary and how they made their particle. That basically is how I learned Uchinaaguchi. I got plenty of scolding because I used it the wrong way. One of the things that the issei guys were very strict about was even if a guy was one year older than you, you had to respect him. There are certain words that are trick words. For example 'grandma' is 'hame'. The suffix 'wa' for some things is kawai'i, 'inwa' 'miawa', inwa is dog and miawa is cat. It can be kawai'i or small, so kitten or puppy. I thought if the old lady is cute, it's 'hame-wa'. You guys are laughing because you understand why that is wrong. It's because 'hame-wa' is belittling to an old person. I've seen people almost get into a fight because of that. Most times her husband would use that. There were a lot of challenges. Another challenge was a lady would say something one way and a different lady from another part of Okinawa would say it another way. Then I met Chin people. Chin people are totally different. A Kenko Yafuso from Haneji, his language was different. His mother-in-law was from Itoman. The Itoman language she spoke and what is spoken today is two different things. Totally unintelligible to me.

But getting back to why I say I am from Itoman. I've play sanshin throughout my life. For some reason, that was my calling. So, I decided to stop doing odori and only do sanshin and I met my present teacher. In Hawaii at that time, there was only the Nomura-ryu School of Classical Music. One of the reasons Nomura-ryu flourished here is because they were very innovative in Okinawa. What they wrote was kunkunshii. That is

the musical notation but next to it they came out with a vocal notation system. So that means if you take it any place in the world and if you know how to read the kunkunshii, you can learn to play that song and it would pretty much sound like what it sounds like in Okinawa. That's debatable right now. So everybody in Hawaii who wanted to play sanshin, they started with senseis here and were able to further their education at Nomura-ryu. However at that time all the big time senseis, they kind of sang a little bit different, so they would have these philosophical agree to disagree. I was told to attend Nomura-ryu in Okinawa and when I came back and I had the mistake of learning from a sensei from another Nomura-ryu school. I came back and was told, "not suppose to be like that". No matter what you say, I'm a local boy. I don't need that. I get other things to do with my life than listen to this bickering. So, I'll just play minyo music because in the 70's a lot of minyo musicians came to Hawaii to play. There were 4 minyo bars. I was very young but I used to sneak inside and if the liquor inspector came, I would hide in the kitchen. At that time, Terukina sensei came to Hawaii for a performance. His cousin was Eugene Arakaki. Choichi sensei told Eugene that he wants a school opened before his 61th birthday, outside of Okinawa. Until then there was no Afuso-ryu players outside of Okinawa. Afuso-ryu is an older style but it's a small school. The reason why there was no Afuso-ryu outside of Okinawa is because Afuso-ryu School believes that you cannot learn from a pupu sheet. Unless you learn from the sensei in front of you like this, watch the hand like this, they not going to teach you. So, in order to do Afuso-Ryu, you would have to travel to Okinawa. That means I would have to go back and forth. But the good thing was sensei used to go back and forth for a lot of the recitals and fund raisers for HOC. So, everytime he came, I was able to learn from him. One of the things Mark said was to explain the difference between Afuso-ryu and Nomura-Ryu. The difference till today, they don't have vocal notation on pupu sheet. They believe that from sensei to student, you cannot be taught through a book. Every time I would go back to Okinawa, I would study with sensei. The most important time with him was not when we played Sanshin together but the time after. He would tell you his philosophy and why this should be this way and why this should be that way. There were other people who came after me, some from Hawaii, some from Nonbei, South America. I told my students to remain after practice because that is when sensei will share. The Nonbei people were different. At the end of the lesson, they would just leave. Just at this time when all these students were going to Okinawa, the Okinawan government started a scholarship. For some reason, at the other schools, nobody applied for the scholarship. For the past 6 years, I sent my students to Okinawa for a face to face with sensei. Whatever they were taught by sensei, they brought back to help build the school. I always tell this story. When I first started the school, I was the only one who played Afuso Dori. I felt like a rat in the middle of cats and all these cats were there to pounce on me if I did something wrong. One student came to two, three became four. Now we have about seventy people on Oahu, twenty on Maui, thirty on Hawaii. So we are about a 200 member organization. I also opened a school in L.A. with a student who moved there and he runs the school with 20 students. From that one person, the school grew. I say if you build a house, you need a good foundation if you want to go higher and if you don't, the house will crumble.

All of these people who contribute to building the foundation, that's probably you, grandparents, great grandparents. I meet people who bring in their sanshin to me and I remember the sanshin. I tell them this was so and so's sanshin and they ask how I know that. I tell them that was their grandfather's and they may say that was my great-grandfather's. I repair their sanshin and encourage them to play their sanshin. Rose Shimabukuro donated to HOC the two sanshins in the case out there. Her father was an avid sanshin player. She had them at her house in a closet. She swears, while she's sleeping, she can hear them playing. That's why she donated them. If you have a sanshin at home and you hear it playing in the middle of the night...you know what you got to do. This has a connection to OGSB because your ancestors, sometimes they come to tell you something. To find that, you've got to know your ancestors.

The reason our club exists the way it is, is because I have kids and my second boy got very sick. We took him to the hospital and they took a spinal tap and said he had encephalitis. Encephalitis is an infection of the brain

membrane. He was in the hospital for three months and on the fourth the brain cells were dying and he was having involuntary hand motions. The doctor told us he would need a special bed and he would be in a wheelchair all his life. Then lo and behold, Terukina sensei would not like me to say this but I'm going to say it, his sister-in-law is a yuta. All of us who attend Christian church would not like to believe it. Unless you experience it, hard to disagree. She came to his room, talked to him, touched him. She then told me, "No worry, daijobu-yo." I look at her, what do you mean, "Daijobu-yo?" She came on Friday at 2 o'clock. Saturday at 2 o'clock, the lady that was watching him in the room beeps me on my beeper. I called, "What happened." I thought he died." She tells me, "He's talking." I said, "What you mean he's talking. Try talk to him. I never hear his voice for four months." My son says, "Daddy, when you going come visit me?" "What!", I said. I went over there and that was when she told me I need to find my parents because although you thought you were Yamachunchu, you're Uchinanchu. So, from that time I started to look for my mother. When I found her, I called Terukina sensei. His first words were, "Uchinanchu nattara". He said he knew because anybody can learn sanshin. But to teach yourself to speak Uchinanuchi, that's something your ancestors want you to do. So, I know you have Uchinanchu.

My son got some challenges. He's kind of missing in action. But he's walking, talking, and eating. I asked the doctor at that time to take a brain scan. He said he cannot. The proof is what you see. He said it's a miracle. Things like this happen. Last night before bed my wife asked why I do sanshin, HUOA stuff for. I told her I have no answer. I want to do it because every few years, someone like me comes up and do this. They can contribute. That's why you do it. You want to make sure it keeps on going.

Many years ago, I was helping at the Farm Fair in the andagi booth. This young Hawaiian-Chinese...I don't know...looking kid past the Buddha and asked if that was andagi and mentioned his grandfather was Okinawan. The kid didn't look Okinawan at all. This lady Clara Fernandez, granddaughter of Seiyu Higa, a famous composer in Hawaii, asked the boy what his grandfather's name was and he replied, "Jichan."

What I get out of Mark them attending? They learn. They didn't come to learn out of the blue. There's a higher source which I like to say is the grandparents or great-grandparents telling them to go there. That's the reason why when they come to my studio I understand to myself, they were sent by their grandparents.

When I first wanted to learn to play Sanshin, I asked my dad to buy me one. He had nothing to do with Okinawa but he was very supportive. He took me to all my practices. I still wanted a sanshin. But my dad did not want to get it because he said I might quit, like I did in karate. All those obachans who I used danced with, knew I wanted to learn sanshin in the baddest way. My father and grandmother said these ladies take so good care of me, so we had a lavish luncheon for them at our house. About fifteen of them attended. At that time they presented me with my first sanshin. Unfortunately, that sanshin was stolen from me. I had it in my car and it was stolen from the old Victoria Inn. The car was broken into. I really wish sometime, someplace it will return because it has sentimental value to me. For this recital, we're trying to put together pictures and hopefully I can find that picture so we can put it in the video or book. There are so many of them. If you show me the picture, I can still remember their names and they were Issei. So whatever I do, playing sanshin is my way to say "Thank you." I know from up there, they will be there. I wished we could have done this years earlier but Terukina said this is the year of Gannenmono. This is a good year to do it. So, "kansha". This Shatoku is talking about kansha to everyone who contributed to this journey. Kansha to my parents. Kansha to my sensei. Kansha to everybody.

Part of the journey is you've got to learn from what your parents tell you. Have kids. When you have kids and do sanshin, it isn't easy. People only see the performance we do, it's only the performance. There are practices that lead up to the performance...it's like a HUOA meetings. Sometimes you need to meet twice a week and also if your wife no understand...that's ground for divorce. You go to practice, practice, practice, but

why do I dedicate myself to practice and for a better term, neglect my family. For eleven years, I taught Uchinaaguchi. My wife was not too happy. That's another interesting story. I started the Uchinaaguchi class with 50 students. I broke my okole to put together a lesson plan. I bought all these Shuri books. Maybe they think I am a Yamachunchu so they say why should I learn Uchinaaguchi from him. What I found out later, most of the people who came to the class, are not from Shuri. They go home and tell grandpa this is what sandagi was. He says no more that kind word because the family was not from Shuri. They were from other places. Those that were from Shuri wanted to learn the "not so nice" words. You talk about that kind stuff and they write it down and memorize them. When they went to Okinawa, they realize they don't understand Uchinaaguchi, but they're trying to revive it. But what language? Whatever Uchinaaguchi you remember, whether it is wrong or right, use it. What my professor told me is, the purpose of language is to be able to communicate. At this point in Okinawa, if you don't use honorific language to the older guys, they understand and they do it too. So, whatever Uchinaaguchi language you know, just keep on using it.

When I first met Terukina sensei, he spoke Uchinaaguchi. I learned plenty Uchinaaguchi from him. Today, when I go to Okinawa they tell him to give a speech in Uchinaguchi, he does. But it doesn't flow like before. The reason for that is when his students come in, he needs to speak Japanese and he doesn't have anybody to talk Uchinaaguchi with. When I'm home, I speak Uchinaaguchi to my wife and she tells me I don't know Uchinaaguchi so don't talk to me in Uchinaguchi because I doesn't understand. I tell her because I talking for myself, not for you. But you know what, now she's speaking Uchinaaguchi good. I have a friend named Masakazu Teruya. I have lunch with him and we only speak Uchinaaguchi to each other. That's to make sure I am always speaking the language. When I first met him, he didn't speak Uchinaaguchi that much. I want to make sure I'm always speaking the language. Everyone here must know some Uchinaaguchi. It might be different from others but please continue to speak what you know.

As to my recital. I want everyone to enjoy the recital so that I can tell you guys "Thank You." To the issei that contributed to this long journey that I am still doing, if you want to, please come and join us. I can continue because I have so many stories to tell. Isseis shared so many stories. Another story is there's a place in Kalihi called Kino Street that was owned by the Sakihara family. The Sakihara obachan, Chiruoba's house was like a gambling casino. They used to play hanafuda. They had like sevensgames going on. The daughter-in-law used to make coffee. They never used sugar. They used raw white honey and cream. If someone brought pie, they would have pie. Obachan used to say, "Nowadays bakeries abunai. One pie cost nine dollars." If she saw today's prices, she would flip. They would cut the pie up into small pieces and everybody would have a piece. What I remember about the ojichan and obachan were them saying, "The coffee so sweet, taste like coffee candy you drinking." They used to put plenty honey and cream. When nobody could afford to buy pastries they used saloon pilot crackers spread with honey and peanut butter. To this day, that is my favorite snack.

Mark told me that when I talk to the group, I wondered what I going to talk about. He told me to talk about anything but talk to them like you were talking to a class after practice. That's when I share my stories. After class, is also the time with the green bottle. Nowadays it's wine. The more I drink, the more I can talk. As you can tell right now I don't have a problem right now but with the green bottle, I can tell more stories. I think you get the jest of how my life was. Everyone contributed too, by coming to and supporting my performances. To all Thank You.

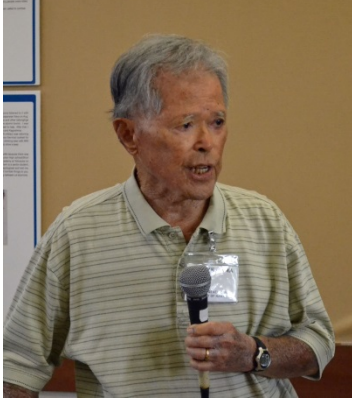
Ryukyu Koten Afuso Ryu Ongaku Kenkyu Choichi Kai USA present
Master Grant "Sandaa" Murata's Solo Recital
Hou Ou Sha Toku
報恩謝徳
A Selfless Resolve with Sincere Honor & Gratitude
Ryukyu Koten (Classical) and Minyo (Folk) Music
SAT NOVEMBER 17 2011
HAWAII THEATRE
VIP Tickets : \$150
(includes private reception after show)
General Admission : \$50
VIP Seating 2:45 pm
General Seating 3:15 pm
Show Begins 3:30 pm
Tickets Available at
Hawaii Theatre Box Office or
Hawaii Okinawa Center or at:
www.hawaii-theatre.com
Call 497-3037 for more info.
GANNENMONO

Thank you

Hokusan Group * 2018 Okinawan Festival * Shinye Gima, Chairperson

Shinye Gima:

I want to thank first of all, everyone in the club. It was a tremendous effort to make the OGSB booth a big success. It was the first time at the Convention Center, but amazing the crowd that came. Overall the atmosphere was good. I'm pretty happy about what turned out. I want to ask the different section people...section 1, myself and Sally Tsuda. She's



a genealogy search consultant. Section 2 is the data base run by Stan Uehara. Section 3 is The Little Theater for Okinawan Folk Tales run by Kay Ikei and Section 4 consist of 3 parts. One is the publications section run by Terry and Florence. The bookmark section run by Nancy and the Security Section run by Jan Kobashigawa.

Let me go right into my part into my part, which is Section 1. Overall I want to mention that Rod Kohagura was always there to help when necessary. Always there. Amazing. What a resource he is. I want to mention Kay Ikei. She was a tremendous source. She was an inspiration. She was very creative. Whenever I needed something, she had it. Amazing. She had all kinds of stuff.

My section had to work with Obun Hawaii to create the genealogy search display. The board showed how to search for your genealogy. The display of 8 poster boards cost \$1,000. That was a huge amount but under the circumstances, Obun Hawaii was under a lot of pressure and was able to produce for us. In fact they delivered the poster boards at 5 o'clock on Friday afternoon. They delivered and I'm grateful for that.

Curtis Shinsato was a huge resource because he has a big database of photos. Whatever kinds of photos you need regarding OGSB, he has it. A big resource, thank you. Also, a lot of pictures from Rod.

The first team did a good job for our festival. Team Sally Matsumoto...She was in charge of script sales. She got us off to a good start. I am very grateful for that. I'm going to ask Sally Tsuda to talk about the Consultation Gang. Sally's group was very busy throughout the festival.

Sally Tsuda:

There were only 3 of us for 2 days. We were back to back with people. Without Shigeru Yoshimoto's ability to translate, we would have been lost. People brought in their documents and wanting more information on their genealogy. The other person, Hiroaki volunteered his time. Hopefully we met the needs of the people who came to see us.

Back to Shinye:

I want to also mention, to prepare the poster board display, we had to check on what we had previously. We heard that there were some things that need to be revised. So I asked Sachiko Iwabuchi of the University of Hawaii, a member of our club. She did the research and compared the new information to what was available on the old display. With that I was able to proceed to plan for the new display that we ordered from Blue Hawaii. Moving on to the database, Stan Uehara.

Stan:

We were overwhelmed, but through the hard work of our volunteers Nancy Yogi, Alan Takara, Clyde Uchima, Dorothy Nakama, Nancy Tome, David Shinsato, Kazu Taira, Curtis Shinsato, and others like Rodney had to pitch in to try to keep up with the requests. It took a lot of time because the requesters are getting younger and they don't really know their grandparents or great-grandparents that well. It took a while to get them the correct information. On Saturday, we processed 86 requests and on Sunday we processed 82 requests for a total of 168. We were able to find information for 121 requests and printed out about 500 records.

Now we move on to the Okinawan Folktales.

Thank you from Kay:

It was quite an ordeal. I look haggard. My cousin said I look so tired. I saw one picture, Curtis I going destroy that one, only because I was holding onto the chair and I look like I was going to tip over. Anyway, thank you again and I want to thank Nyla. She was our story teller and Alfred, you worked in pictures, but can you stand up so people can see you now. He did the props. He is very artistic. I'm certain we will be counting on him in the future. Of course, James Higa. I always had him helping me from last year. I know his capabilities, or should I say abilities. Did you hear him? He said 'gofer'. Thank you again for these 2 men and of course, Jan. Jan is still working but she was there for me and also Theresa. To make a long story short, I want to thank all the prop people, Pearl and her daughter and granddaughters, Amy Tsuru, and Shannon. The people who setup which were Joyce and Tom. Thank you Tom for your height. James and Sumi helped. We also got some prop things for the table. There were other people who helped at the last minute. I appreciate that also. If I miss anyone, I'm sorry. That's all of folklore.

Clyde, we want you to stand up, you were the perfect banner holder for OGSB, but you have to hear the best. Can you tell about your grandchildren?

Words from Clyde:

Anyway, I went over there and it was kind of a challenge to figure out where to put the banner. We saw some banners in a corner and I asked a lady there if my two grandchildren could carry them. One of them was for my club, so my granddaughter carried the banner. There was a Maui Okinawa banner there and my grandson from Maui was able to carry it. Thank you Kay for letting my grandchildren have the opportunity to carry the banners.

Kay continues:

Clyde, whoever is in charge next year will be calling on you. I also like to thank Curtis for all the pictures he took and that some of you received. Cheryl was a big help because she donated supplies for us. Mark Higa was instrumental in putting up the scene banner and other banners. I want to say it was very tiresome but worth it. Whoever did or did not participate, do so because you'll gain a lot. It is worth it.

Shinye:

Thank you Kay. You really deserve a great deal of applause. When I saw the standing room only crowd at the shows, I was flabbergasted. People were standing just to catch the show. A huge success, Kay. For the publications, Terry and Flo.

Thank you from Terry:

Good morning. I would like to thank all the committee members. They did most of the work. Flo was my co-chairman. She did a lot of work in collecting the money and so forth. Richard did the hard work by bringing in the heavy boxes with the help of his wife. Also, Susan helped us. Doreen and Sally helped also. These people actually did the work. Stand and be recognized.



Kay and Nyla



Clyde



Terry



Thank you from Nancy Asato who was in charge of the bookmark sale:
Aloha, I first want to do a disclaimer. My children say to me that I've been married to dad for 41 years, "Why can't you pronounce Japanese words and names?" So when I read the names, please I'm sorry if I kill it. I want to say the bookmarks was good fun. I got to meet people and I like seeing the crowds and everything. I also urged people to adopt a name. When the haoles came up I said to adopt a name. I want to read the names and if I miss you, I'll ask you to stand. I couldn't have done it without all the people that helped. Sumi Consillio, Jan Kamiya, Ellen Ujimori, Gloria Kishi, Joyce and Tom Lichte, Connie Nakasone, Evelyn Takara, Wendy Kamimura, Jackie Toma, Eleanor Miyazaki, Pat and Ken Kamiya, and Barbara. It was really nice. Saturday we sold 427 bookmarks and on Sunday 393 for a total of 820 bookmarks. This translated into \$820. The Higas bought 63. All the Higas showed up. We sold out of Shimabukuro, Arakaki, and Oshiro. We could have sold more. I want to thank Kay. She did all the background work. Sally for making all the bookmarks and her cousin, Jan showed up and helped when we were low on people and she promised she will be back next year. Each shift had someone who could explain the names which I think is very important because when they asked me I had to keep saying I'm just learning names. I don't know the kanji. I want to thank everyone and if you touched bookmarks, please stand up. Oh, shy people. Thank you very much.

Security Chief, Jan Kobashigawa:

I want to call on Jan Kobashigawa. She was the one who checked in all the workers and security chief. Jan. Oh...there she is...you cannot run away. Actually, I didn't know I was going to come up here and say something. He told me this morning. After the festival, I just put everything away and forgot about everything. It was an experience. Everyone showed up except for one. It's O.K. We had extra people, so we put them where they were needed. It's surprising how much help is needed to run the booth. I think our booth was one of the busiest that I saw walking around. The area we had was good. You didn't have to go upstairs. Thank you for everybody helping.



Shinye's closing:

One last thing, I want to recognize three special people, Jim Higa. Jim was one of three men who helped put up and take down. Al Asato is a philosopher. He talked while he worked. He can give a lot of insight into life and he was dying because he wasn't getting his coffee. The biggest and the last, Tom Lichte. He is so amazing, he doesn't need to climb a ladder.

Rodney:

Thank you Shinye



Sally



Stan



Alfred's Theatre

Speaker: Colin Sewake

Good morning everybody, Aloha. When I'm in Hawaii, I revert back to being local boy, so the Uchinaaguchi and Nihongo doesn't come out right now. Sorry if I don't speak too much of those words even if I am suppose to. I think most of you know who I am, Colin Sewake from Wahiawa, graduated UH class of '94, and I left for Okinawa via the Air Force and never came back. I live there permanently. I tell people that I live permanently in Japan and the next question they ask is when I'm coming back home. So I think people don't understand that I am not coming back to Hawaii. I even have my Haka built in Okinawa. Even people like Masaji Matsuda from Okinawa-Hawaii Kyokai, our counterpart of HUOA, I tell him that and he says, "You really Uchinanchu." Actually, I'm not. My grandfather's roots are from Hiroshima, mix Japanese, Chinese, Hawaiian and the Japanese side is not Okinawan.

I got married over there to Keiko Yamakawa from Okinawa City, so people call me Uchina-muku mukuyoshi. So I'm not Uchinanchu, but I married into the family so like adopted by them. There's a joke: because I'm Japanese...people say nissei, sansei...second generation, third generation...I tell myself, I'm Japanese-American, Hawaiian sansei. But recently I've been introducing myself a different way, I'm Okinawan issei. But it's true, I immigrated, I'm not coming back. When I think about it my grandfather, your father or grandfather coming here, don't speak the language, don't have a car, apartment, where I'm going to stay. For me too, going into an unknown environment but ended up being there.

Thanks to Rodney for letting me speak because I'm kind of shy. I asked Rodney to have some time with folks. I like to share with you my experiences of living in Okinawa. You know my column where I speak about a whole variety of things because I like to share every aspect of what Okinawa means to me and what I experience. What I see everyday. What I hear everyday. What I smell and breathe and everything.

This is a short period for me to talk. To follow up, I want to talk about Yachimun. I'm not going to talk about everything again. I talked about noborigama and how pottery when it goes to noborigama and how it's fired. With the fire, it has a different color then with a gas kiln, kerosene kiln, electric kiln. When I talk about the fire, if you notice this part here, it has a burnt color. So when you go to Okinawa and look at pottery and you see that, that's a sign it was fired in the noborigama.



In Yomitan and other places in Okinawa, you have hana ori, loom weaving, traditional weaving. I want to share with you the designs in the weave. This shirt here, I had it specially made for the HOP Celebration. It was kind of shame to wear a Costco \$19.99 shirt. I didn't want to wear a 5,000 yen shirt, so I had Masaji Matsuda help me pick a fabric. The fabric was about 8,000 yen and paid 10,000 yen to a friend to make it. This fabric has 3 different designs of hana ori; jinbara, ojibara, and kajimayabara. Jinbara is the circle design. Jin means okane, money, economic prosperity. The kind of round design. Ojibara is like a fan, a cone, like the wi-fi symbol on your smart phone. Ojibara is family prosperity, to grow your family. It's more family related. The third design is an 'x' mark. That's kajimaya. Kajimaya is shimakutoba. Kazekuruma, kaze-wind and kuruma-car, so windmill is what it is. Kajimaya which means you celebrate attaining the age of 97. They dress the elder in red kimono and parade the elder at the town they're from. Today it's done in a convertible car (kazekuruma) and the people hold windmills (kajimaya). That mark on this tablecloth and shirt means longevity. If you go to Zakimi Castle and you go just below the parking lot, they just opened the Yomitan Museum. If you look on the door, you will see the three marks. If you go to the weaving place, you will see them. I just wanted to share these two cultural aspects this morning, since I still have the shirt.



To finish up, I want to talk about OGSB and what you folks do. Thank you for what you folks do. My next story is about Seizun Toguchi. Since I do a lot of communication between Okinawa and Hawaii, I was called by Takamai Kaicho, our president for Okinawa Hawaii Kyokai. He called, needing my help, to tell me that Okinawa Archives Laboratory director, Tsutomu Makiya wants to meet with him because they found this film from Seizun Toguchi, an issei who immigrated to Hawaii. They found this film at Sakura Zaka Theater in Naha. It was all moldy. They preserved as much as they could and digitized it. Even though the legal use of someone's film had past, they still wanted the courtesy to contact any Toguchi relatives that exist in Hawaii. So, can you help find them so that they could introduce themselves. I sent an email to Sally Tsuda and in less than 24 hours emails me back that she contacted a Judy Toguchi, who is married to Seizun's youngest son, James. From there we had a communication channel. Just two days ago, I met with them at Gyotaku for lunch and they gave their permission. They were really happy that they were contacted, but I'm just the messenger. This couldn't have been possible without the genealogical work that OGSB does. My other route was to go to Mark and found out later that they were neighbors. Get involved with your club and roots.

I'm not Okinawan, but I'm from Hiroshima and all the time I grew up in Hawaii, we studied and knew what we knew. It became more real to me when I went to Okinawa in 1994 and in 1999, I laid eyes on my uncle and aunty who were Sewake's and my cousins there. Here I am talking to the Japanese side of the Sewakes, the same blood and all that. After that, I met their kids and I found others in Tokyo from another grandpa. In Fresno, California, I met another one. These 2 first cousins in Tokyo and Fresno because of family troubles do not know each other. Here I am going to Tokyo meeting one and on my way back after military duty in Georgia and stopping over in Fresno, I'm talking to this other cousin and I know them more and I'm not even their first cousin.

I encourage everyone to contact with their relatives on both sides, Hawaii and Okinawa. Get to know each other. Get their stories before it is too late. Things take time. If you know you're going to Okinawa, email me six months out, not six days. Because I live there, some things are same and some things are very different. One thing that is very different, in America we just get on the phone and call, "My name is Colin. I heard your relative is this...blah...blah...blah. Can we share emails?" In Japan, it is face to face. So when you ask me if I can go research, it's not just a matter



of calling on the phone and talking for three minutes, I actually, physically drive, spending an hour to drive out to Naha and sitting with someone for an hour and a half. Then coming home. So it is half a day to do what can be done in three minutes in America. When you do things, plan ahead. Nobody says six days later that you're going to Okinawa. You already know six months or a year before you're thinking of going to Okinawa. So start ahead of time. Do your research because they are busy too. I can't emphasize enough for you to really make the effort before human resources are gone. You can't get that back after that person passes on. So do it while the generation is still alive. Just listen to all their stories. Again thank you for what you folks do. I'm happy to be the messenger to help coordinate between the library and OGSB. I have my little brother here, Hiroaki Hara. He's happy to be a part of you folks and help out. More than half of my life has been in Okinawa. Now it's 24/7 of my life. Thank you again and mahalo.



NOV
11

Sacred Sounds of Ryukyu

by East-West Center

\$5 - \$10

DATE AND TIME

Sun, November 11, 2018
6:00 PM – 7:45 PM HST

LOCATION

Orvis Auditorium
2411 Dole Street
Honolulu, HI 96822

REFUND POLICY

Refunds up to **7 days** before event

DESCRIPTION

A unique performance in celebration of the rich musical heritage of Okinawa with songs from three very different Ryukyuan traditions.

A tradition of sacred singing has been passed on in the Ryukyu Islands for over 400 years. In this event we will listen to songs and explanations of creation myths from the court *omoro* tradition and secret songs from the regional *umui* genre. We will also hear performances of Christian hymns based on Ryukyuan folk songs and sung in the Ryukyuan language since the 19th century. Space is limited. Seating is general (unreserved). Doors open at approximately 5:30 p.m. Parking on campus is managed by the University of Hawai'i at Mānoa and is normally free on Sundays. More info:

manoa.hawaii.edu/commuter/parking

<https://www.eventbrite.com/e/sacred-sounds-of-ryukyu-tickets-51272537540>



Mark



Hanae



Troy

SAVE THE DATE!

November 3, 2018
Hawaii Okinawan Center
Legacy II Ballroom
10:00 a.m. – 2:00 p.m.
Aloha attire.
Ryukyuan attire.
Lounge attire.

OGSH
25th ANNIVERSARY
Contributions welcomed...
Pupus
Desserts
Paper goods &
Plastic Utencils
Accepted.

Age 13 & older
\$35

10am - 2pm

Okinawan Genealogical
Society of Hawaii
Friendly Celebrator At
25th Anniversary

継承

KFISHOO
PASSING ON TO THE NEXT GENERATION

November 3, 2018

NOV 3, 2018

Celebrate our
25th Anniversary
With Fun, Folly,
Fellowship, Fabulous
Quisine & Fine
Entertainment!

OGSH
25th ANNIVERSARY
Donations accepted...
Gift Prizes
(preferably wrapped)
Gift Cards
Potted Plants
Monetary

Age 8-12: \$15
Age 0-7: Free

SAVE THE DATE!

OGSH 1993 -2018
SILVER ANNIVERSARY CELEBRATION
Member Attendance Registration

Member Name(s):	_____	x \$35 = \$
Age 0-7 Name(s):	_____	Free = \$
Age 8-12 Name(s):	_____	x \$15 = \$
More Guest Names:	_____	x \$35 = \$
	_____	Sub-Total: \$
	_____	2019 - \$10 Membership Dues: \$
	_____	Donation: \$
	_____	Total: \$

Check payable to: Okinawan Genealogical Society of Hawaii
Mail, w/ form, to: OGS - Bonenkai
45-125 Awele Place
By Aug. 18, 2018 Kaneohe, HI 96744



OGSH MEMBER APPLICATION / Update

Application /Update
For OGS/HUOA use only.
Info will remain confidential.

Name: _____
PRINT: Last First M.I / Maiden

New Member Month/Year Joined: _____

Current Member Month/Year Joined: _____

Address: _____

Phone: _____ Birthdate: _____

Email Address: _____

I would like a Newsletter sent via: Mail Email No Newsletter required

Club Affiliation(s) / Family's Okinawa home town: _____

Family Name(s) you are researching: _____

In Case of Emergency, please contact:

PRINT: Full Name Phone Relationship

I would enjoy participating in the following activities:

Group Projects: Short Stories; Library; Bookmarks; Presentations; Fundraising)

Committees: Food; Aloha; Bonenkai; Okinawan Festival

Information Technology (Computer; Data Base; Graphic Arts)

Japanese/English Translation

Leadership (OGSH Officers)

Other: _____

Initial & Date	
Aloha Committee	_____
Treasurer/Payment	_____
Recording Secretary	_____
Corresponding Secretary	_____

SUBMIT TO OGS SECRETARY: ogshnews@gmail.com; [OGSH 94-587 Ulukou St. Waiolahu, HI 96797](tel:808941587); OR AT NEXT MEETING.