

Upcoming activities:

June 14, 2019, Friday-Senior Fair, 9am-1pm, HOC

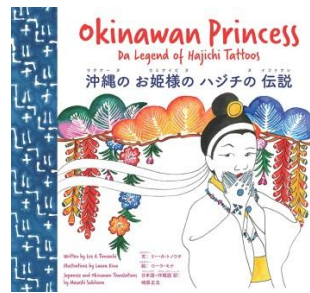
June 15, 2019, Saturday – Meeting at 9 a.m.

June 22, 2019, Saturday, 5:30pm – Irei No Hi, HOC

July 21, 2019, Sunday, 11:30am –  
Hui Makaala Fashion Show, Hilton Hawaiian Village

-August 31-September 1, 2019  
Okinawan Festival, Hawaii Convention Center

-November 16, 2019, Saturday, 10 a.m. – 2 p.m.  
OGSH Bonenkai, Okinawan Center  
“Kashiragawai”-Transition



e-Newsletter  
2019  
JUNE



Donna’s Word of the Month

“tamachun”  
support, sustain

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

OGSHnews@gmail.com

Meeting Report  
Saturday, May 18, 2019

Attendance: 53  
Visitors: 4  
August Treasurer’s Report:  
Income-Membership dues, donations, sales of Guide Book  
Expense – Office supplies, sponsoring 2 students to the  
LooChoo Conference  
Speaker: Lee Tonouchi  
Secretary’s Report: Newsletter  
Transcribed by: David R.  
Photos by Curtis S.

Membership Meeting Notice  
Saturday, June 15, 2019 9 am—12 pm Serikaku  
Chaya

AGENDA

- I. Call to Order
- II. Treasurer’s Report-
- III. Committee Reports
  - a. Bonenkai
  - b. Okinawan Festival
  - c. Nomination Committee
  - d. Bylaws/BOD
  - e. Library
- IV. Announcements
- V. Speaker: Penny Sakamoto
- VI. Discussion
- VII. Committee Work

\$2 Admission Fee to the 2019 Okinawan Festival  
(No charge for volunteers and entertainers)



I just feel a need to explain the entrance fee...if you think about why... every other event they have at the convention center ... it is at least \$5. Come to a festival that is offering so many things, opportunities, learning about culture, entertainment, and many more... last year they were asked many, many times, how much? How much are you going to charge? They were shocked that there was no entrance fee...The convention center ...it is a lot of money. For the effort of the air conditioner, the convenience of the bathrooms, please do not think of it negatively, I would submit to all of you to think of it positively...there was lot of discussion about it, pros and cons, please know that there was lots of consideration involved. Gwen F.



OGSH MEMBERS

\$650 worth of scrip left...

Thank you very much for purchasing your Okinawan Festival scrip through OGS. The scrip will be available for pick up at the June 15<sup>th</sup>, meeting.

Please make an effort to pick up your scrip from me. Because we sold more than the \$6,000 allotted to us, we were given an additional \$1,000 to sell. I currently have \$650 worth of scrip left. If you have not purchased your scrip, could you please let me know or could you ask family and friends whether they are interested in purchasing the scrip through OGS. OGS will receive 30% from all sales.

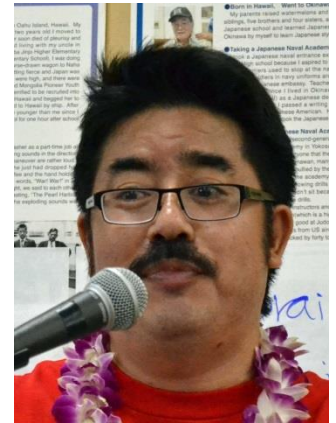
Ippée Nifée Deebiru,  
Sally M.

Speaker: Lee Tonouchi

I just going to share little bit of what I do...

*“Significant Moments in the Life of an Oriental Faddah and Son”*

*Birth. I would like for tink he started off with a ‘yoosh’ or if particularly happy, an unbridled or unrestrained “YOOSH”, to demonstrate his virility because I know my Oriental faddah is not a man of words or much emotion. He probably made due with (grunting sound). Just one grunt would send a message, “Time to go sleep”. I can imagine what my Oriental faddah said when he and my maddah when trying to conceive me, he not the type to say “work it babe, work it. Come on down...let’s get funky like a monkey.” Nope, just a grunt...just one.*

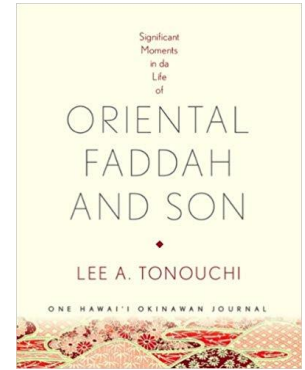
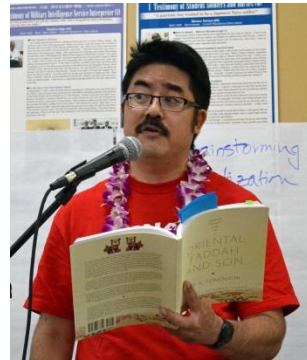
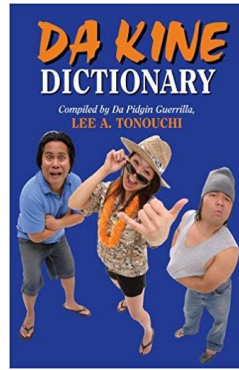
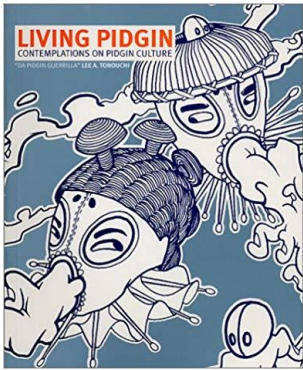


*Puberty. For my thirteenth birthday, my Oriental faddah gave me my long awaited Cosby Show talk about the birds and the bees. Son, a long time ago, the birds and the bees hooked up, that is why the stork took over for them. I know my Oriental faddah could not sustain a speech that long, so I anticipated something that would have been more concise. But not something that would take only 2.2 seconds. All he did was hand me a black T&C t-shirt, one smiley face balloon character, and fluorescent yellow letters that said, “No glove...no love.” That’s it. No explanation. Never even one hint he was talking ‘metaphor’.*

*College. Afta I wen graduate high school, my Oriental faddah wanted me fo go to Harvard, Princeton, Stanford, and Yale. He neva know where the places was. Dat’s just wea I have to go. So I went...UC Irvine. Dats the one dis come memo my Oriental faddah he wasn’t really my Oriental faddah...he was my Asian-American faddah. Instead, I can have oriental rug or some oriental furnitures, but I cannot, cannot have an Oriental faddah. Oriental was a term you used for an inanimate objects...that’s what they told me. So, I told them, my Oriental faddah he hardly says anything...that’s kinda like being an inanimate object. When I said that, the place just went freeze. They couldn’t believe I would say something as disrespectful as that. Asian-America that’s why.*

*Marriage. I came back home with my girlfriend, fiancé actually who one a katonk. She’s probably more used to the term ‘banana’. In a way, my Oriental faddah was happy, as long as she was Oriental...Asian-American, she corrected. Just for fun, I took her to a Frank Delima show at the Polynesian Palace. But, she neva laugh. Not even one chuckle for this blatant, stereotyping, racist, ethnic portrayal. So, I stopped playing around, I started calling all my friends, “What’s up, Oriental”...“Brah, your mama, she so Oriental, she cannot see her chopsticks unless she turn them sideways.” I figure I could take back the term. If popolo people can use the ‘N’ word, how come I cannot use the one that starts with ‘O’? She thought I was nuts, so she went back on the plane and left. Looking in the air, all I could think of was, “What Lucille, you going leave me now?” Lucille wasn’t even her name.*

*Death. Right before my Oriental faddah died he suddenly had plenty fo say. Ay, no watch Kingpin the movie...junk. English Patient mo’ bettah was, but not as good as the book. It shocked me because I didn’t know he went movies, let alone read books. I thought he just stayed home, watch TV and drank green tea. Now he was giving me all the lastest on all da movies. I could just picture him on TV, “At the Movies” with Roger Ebert and my Oriental faddah. People would ask, “Which one is Ebert?”...“Duh, the one that is not Oriental.” He laughed and he coughed and asked real soft, if people would really mix him up with Roger Ebert. I told him nah because Roger Ebert wore glasses. Dats what I told my faddah.*



This is one small example of what I do. I am a pidgin writer. I wrote several pidgin books. I have a book of pidgin short stories called 'The Word', pidgin essays called 'Living Pidgin', dictionary, Da Kine Dictionary, pidgin poetry Significant Moments in Da Life of Oriental Faddah and Son: One Hawaii Okinawan Journal. Some may have seen me in the Star Advertiser and usually this is the demographic that would recognize me from the newspaper. It's actually surprising that one of my students recognized me from the newspaper. I remember my student telling me that she saw me in the newspaper when she went to get a coupon from it. She saw me, but did not read it. That made sense. I also do a food log for Frolic Hawaii.com. Look for the Zippys Zip Pack Personality Test on the site and it will tell you what kind of person you are by what you pick from it.

A lot of you know my uncle, Mac Yonamine. My Tonouchi grandpa and his mom are first cousins. Because this is an Okinawan genealogical society, I thought I would lead with this short Okinawan poem from my collection called

*Wot Village You From?*

*Wot Village You From  
Grandma axes my friends  
wit Okinawan last names.  
I dunno why,  
she always gets  
disappointed  
when dey tell  
Palolo.*

When people ask me what village I am from, it is difficult for me to answer since I am fourth generation, yonseï. I have four sets of grandparents. There are five different villages I could answer with. My Taira grandpa side, both great-grandparents are from Nishihara-Son Goya. My entire grandma side, her parents, that's my great-grandparents are from Shimajiri-Naha. My Tonouchi grandpa side, my grandparents are from Miwa-Son and Nishihara-Son Kochimura, because those grandparents did not marry from the same village. My Tonouchi grandma side, both her parents and great grandparents are from Makabe-son.

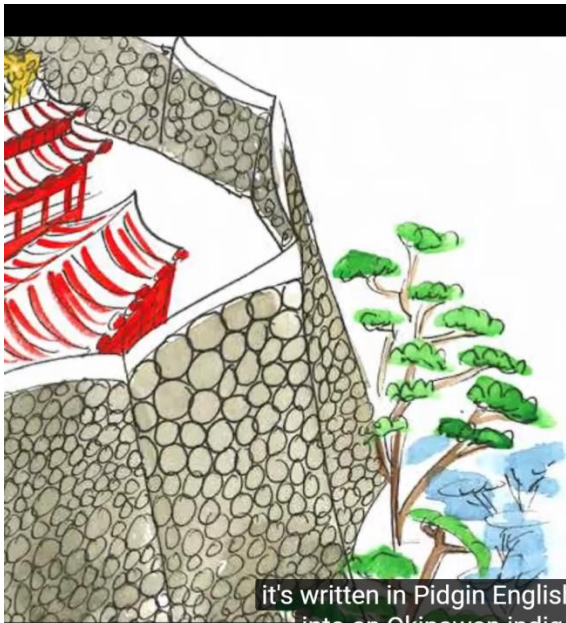
I'm going to share my talk from UH from a few years back. The talk was called "Uchina Aloha, Local Okinawans as Peace Participants in Hawaii". So, I grew up in a house in Palolo Valley filled with Okinawan music and dance. My Kaimuki grandparents would invite all their Okinawan friends over so they could practice together. But me, I never saw the connection to Okinawan culture because I always associated Okinawan culture with old people. They were the only people I've seen. Okinawan sanshin, Okinawan dance. I remember times when my grandmother was excited because she had a young sanshin player. Up and coming, but when I met the guy, the young guy he was in his forties or fifties. But I guess to the old people that's young. It wasn't till

college time that I started getting interested in Okinawan culture. It was good because the old people were still alive so I could ask them questions.

Flash forward to the present, my grandparents, parents are gone. I got children of my own. Now I find that I am the old people now. So how do I get my children interested in Okinawan culture? I have two girls. When they were small, I tried to get them exposed to the culture. They would love dancing when I played Okinawan music on my iPod. They loved watching Okinawan lion dancing videos on YouTube. They loved making and eating Okinawan andagi. Now that they are seven and eight years old, it's been four years that they've been part of Jon

Itomura's Hawaii Okinawan Creative Arts. They can do shishimai and dance Dynamic Ryukyu.

I remember when they were small, I was researching Okinawan theme children picture books that's written in English. I did two write-ups for Hawaii Herald. I tried to review all the books I could find, a little over a dozen. Half of them were translations originally published in Japanese and all these books were super hard to get, as they were rare. My children liked the Okinawan picture books that I worked so hard to find for them. It's not as thrilling as 'Aquanaut' or 'Slap the Cat'. For a long time I grouched about why there were not more Okinawan children's themed picture books written in English.



it's written in Pidgin English and it's translated into an Okinawan indigenous language

one long time ago in Okinawa had one beautiful Okinawan Princess. She wuz so wonderful dat all da people loved her.

昔々、沖縄には たいそう 美しい  
お姫様が いたんだって。

So, instead of monking, I'm a writer, I should do something about it. So, a few years ago, I approached Laura Kina. She is one of the few Okinawan-American artist, that was actually doing Okinawan themed work. So together we collaborated on "Okinawan Princess, Da Legend of Hajichi Tattoos". For this book me and Laura we combined a real legend with my own personal family story of how I was scared of my baban's tattoos and how

<https://3arts.org/projects/okinawan-princess/>

she never liked people seeing her Hajichi. So when she posed for pictures, she always sat down with her hands in her lap and her palms face up and she never put her palms face down, so nobody could see. When she died, she asked that when she was in the casket, she wanted to be wearing gloves, so that people cannot see her hands. For this book, we have the grandmother telling the legend to her granddaughter and like me and my grandmother. I would always be kinda sassy to her. For example, I remember asking her, "So what grandma, in Okinawa, did the ugly girls have to get tattoos, too? Because nobody would want to kidnap them, right?"

My children's picture book will be available later this month. I just saw an advance copy the other week. Probably, the boat going come later with all the other copies. Hopefully, we will have the book launch later this summer. When we had the poetry book launch, we set up all the dates and the book came when they said it will be here, but it sat on the dock for a few weeks. So, even though it arrives at that time, you still have

to get it delivered. This book is written in Pidgin with translations in Japanese and Uchinaaguchi.

So normally when you make a children's picture book, you have the writer and he writes a script and submit it to the publisher. The publisher chooses the artist. A lot of times, the writer and artist never meet. It's just a job for the artist. This was a passion project for me and Laura. We didn't do it the traditional way. We finished the book ourselves. She lives in Chicago and flew here where we met. It was great that we actually met. She didn't know what a negosa was. We needed a negosa in there. She didn't know, so she probably was a good child. She had wanted to use my great-grandmother's design, but my grandmother didn't want anybody to see it. So, instead, she used the most common designs. Since she grew up in Chicago, she didn't have Okinawan things at home. It was kind of interesting. Things I took for granted was regular for me. It's my grandma's house. She got to see all my grandma's old decorations and stuff.

Besides the Okinawan themed children's picture book project, I had a play a few years ago called "UchinaAloha". Did anyone see it? Alright...two people saw it. This play is about a local Okinawan college student who lives with his grandpa, who is a sanshin teacher. His love interest is a college exchange student from Okinawa who is learning about the Hawaiian immersion program. So, during the course of the play, the main character learns Uchinaaguchi is dying out.

The play was based on my own personal experience. My Kaimuki grandparents only got into Okinawan culture after they retired. Prior to that, they were always working and their extra-curricular stuff. I always saw it as something for the rich guys. I grew up in a household that was way different than my mom's. Since I



heard Okinawan music every day, I figured that language was going on strong. I didn't know Uchinaaguchi was in any danger. I didn't know it was its own language. I thought it was a country dialect of Japanese. Until college time when I asked my Kaimuki grandma to teach me the sanshin and explain to me all the Okinawan words in the song, that's when I learned she couldn't speak. She only knew the general meaning of the songs and how it is supposed to go. She couldn't do a word for word translation. She just knew the words phonetically. She was just doing what the Hawaiian musicians were doing in the 70's, doing Hawaiian songs from memory. It was kind of shocking to me that my mom and grandma, working in the plantation, told me she knew Uchinaaguchi. She didn't know how to dance or play anything and yet she said she could speak fluent Uchinaaguchi. She said she could do it because she lived with her in-laws, my great-grandparents and they only could speak Uchinaaguchi. So, she had to learn Uchinaaguchi to speak back to them and I have a short poem about that.

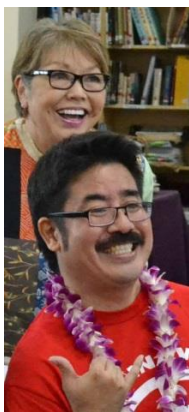
As a full on Uchinanchu born and raised in Hawaii, how do I connect with the Okinawans in my homeland? I can see all these issues with colonialism and militarism that's affecting the Native Hawaiians over here. I see all the parallels with Okinawa. I support native Hawaiian sovereignty, but I also feel it is not my place to say what form of government that means exactly because I live in Hawaii but do not have Hawaiian blood. Similarly, all the protest against the military in Okinawa, I support the protesters and yet I feel it is not my place to say, even though I have full Okinawan blood, I don't live over there. I find myself connecting myself with my fellow Okinawans over there via the struggle for peace. How can we be pro peace in Hawaii? That's something local Okinawans and local people in general might want to think about more. Lots of stuff is happening here but a lot of people here are not too upset, but if that were happening in Okinawa, a lot of people would say something. So, writing poems are like therapy for me. Ironically I'm calling these poems of peace, but I'm hoping that it will make you very angry.

This last poem is dedicated to my Kaimuki grandma. She used dance Okinawan dance, play koto, sanshin.

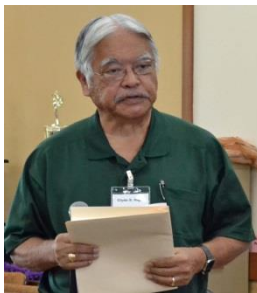
When my first book came out, they had the big book launch at Campus Center, I told her no need make nothing because that Campus Center was going to provide the food. No but, she wanted to make, so she made plannu andagi for everybody. Then when my first play come out, by this time she was living at Olaloa, that's a retirement community in Mililani. I thought maybe she would be able to go with my uncle or maybe I could bring her later on. But, taking the initiative what she did was she hired a bus. She brought a bus with all the old people from the retirement community; she brought them to see my play. It was night time, pass their bed time, but I think for a lot of them it was the most exciting thing they did in years. Now my grandma stay gone, but this poem is dedicated to her.

*She Becomes the Andagi Nazi*

*People always say my grandma makes the best andagi,  
 Usually my grandma one nice lady,  
 but I don't know who she is when I bring home andagi from someplace else,  
 She always get something for say and it is not "Thank you,"  
 This one no nuff cook, oil gotta be hot you know, how come so small?  
 All same black, funny kind the color,  
 this no egg yolk, food coloring must be,  
 andagi gotta be round, what shape this?  
 Too much one time they fry, as why come koge,  
 how much they sell dis kind?  
 Ah no buy next time, no mo the taste,  
 Where this from?  
 Health food store?  
 People always say my grandma makes the best andagi and my grandma tink so too.*



<https://3arts.org/projects/okinawan-princess/>



VII: Committee Work – The Hokuzan, Chuzan, and Nanzan groups.



Hokuzan – 2019 Bonenkai  
Theme for this year “Kashiragawai”-Transition

Chuzan – 2019 Okinawan Festival  
On the third floor of the convention center -  
Okinawan genealogy research and research  
assistance from the Okinawa Prefectural Library  
(OPL). Short story books and book marks will be on  
sale.  
Display for this year will be on the Shigeru Serikaku  
airplane of 1914. The first to build and fly an airplane  
in Hawaii.

Nanzan – Nominations and miscellaneous tasks.